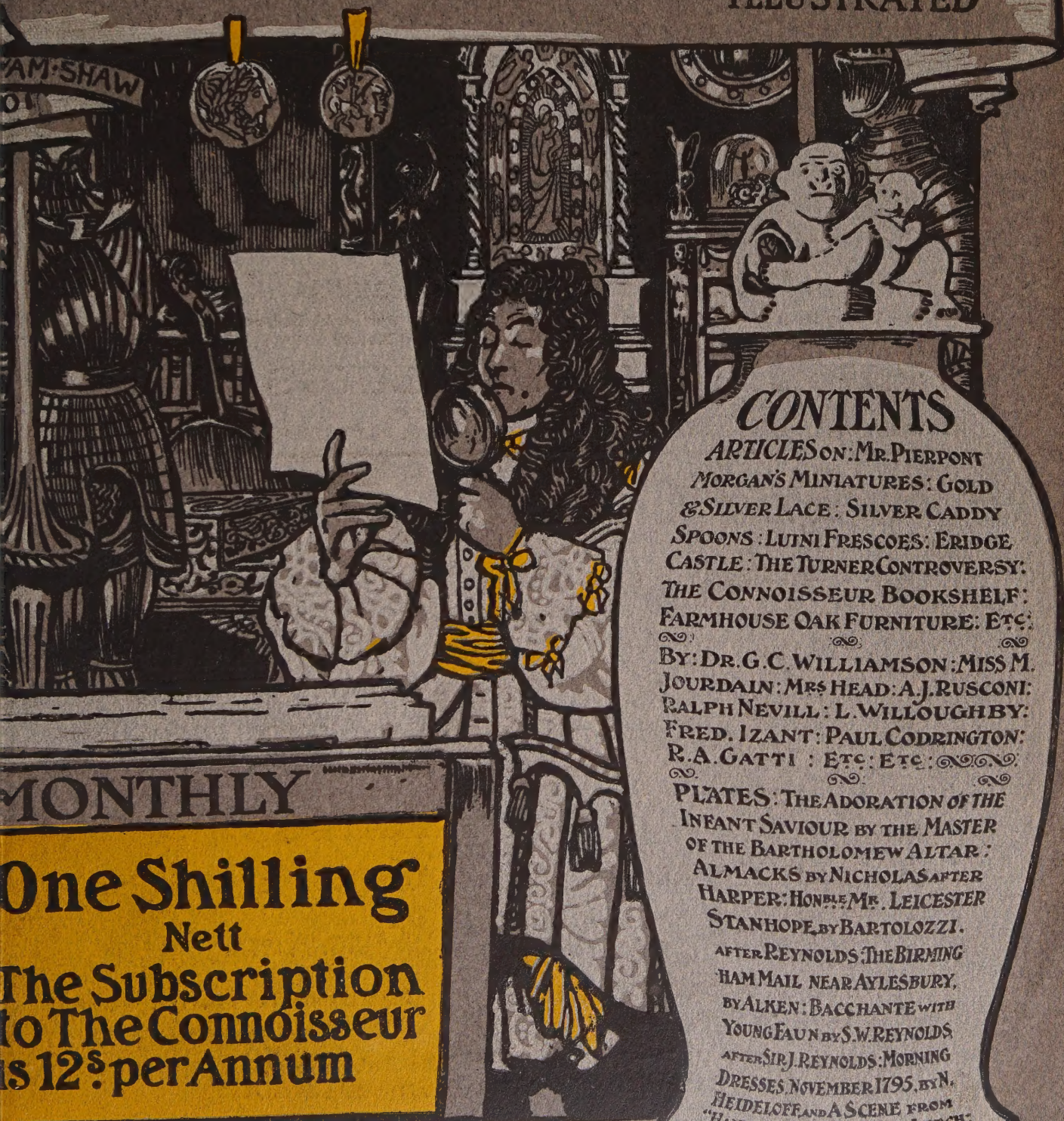


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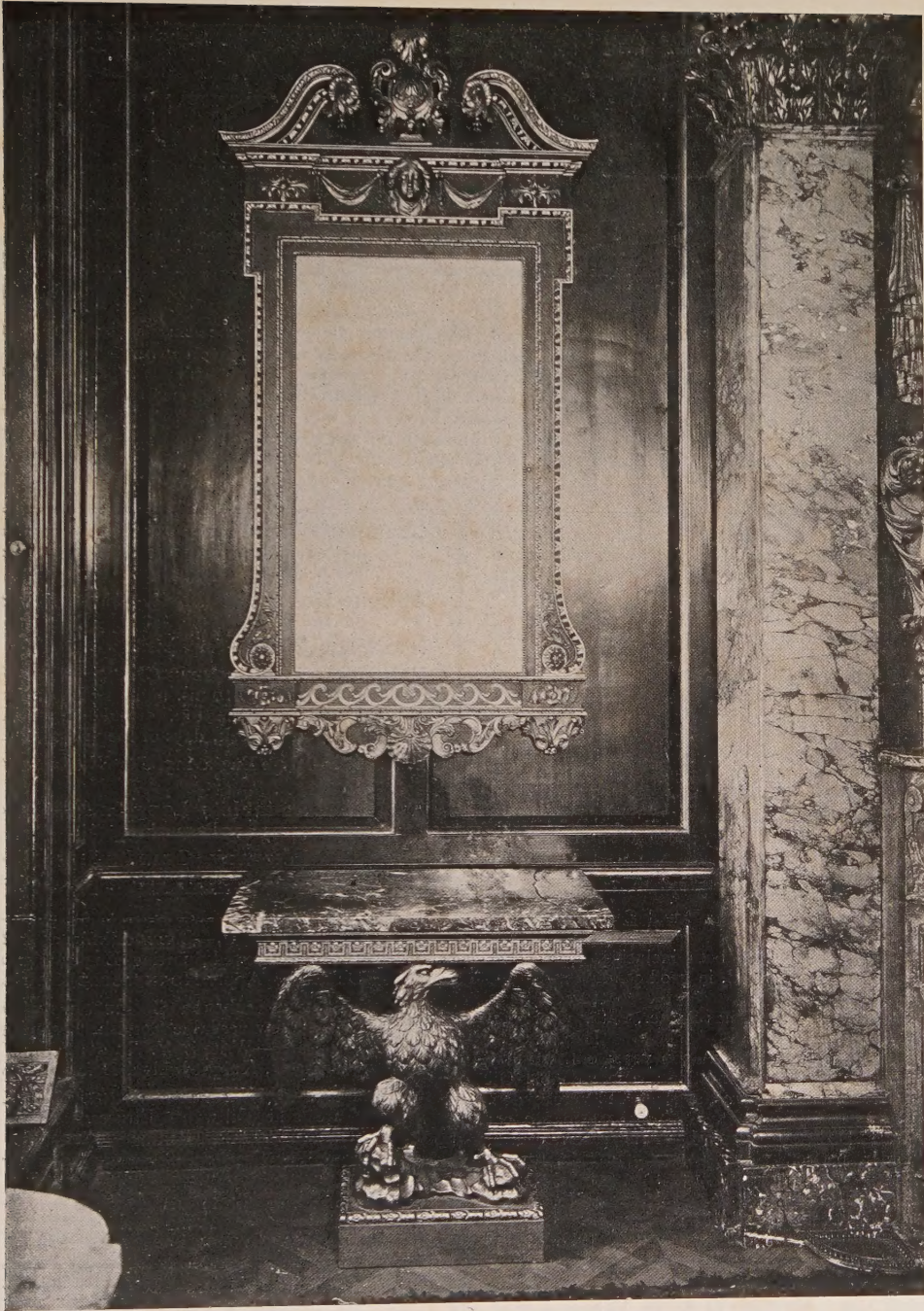
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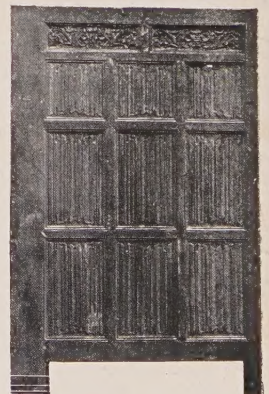
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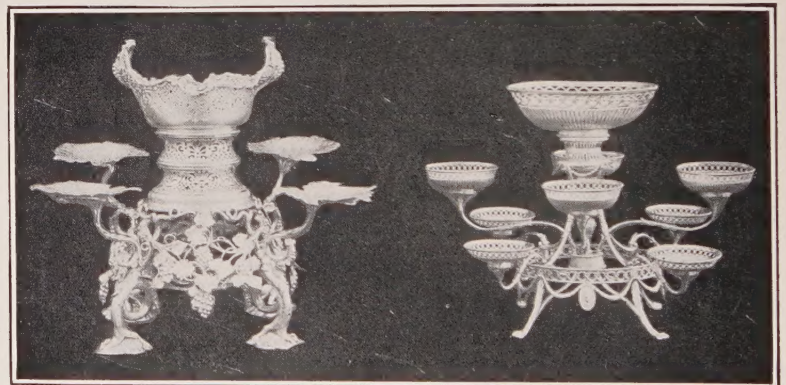
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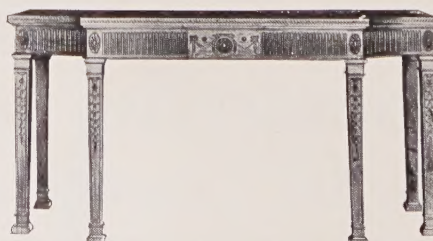
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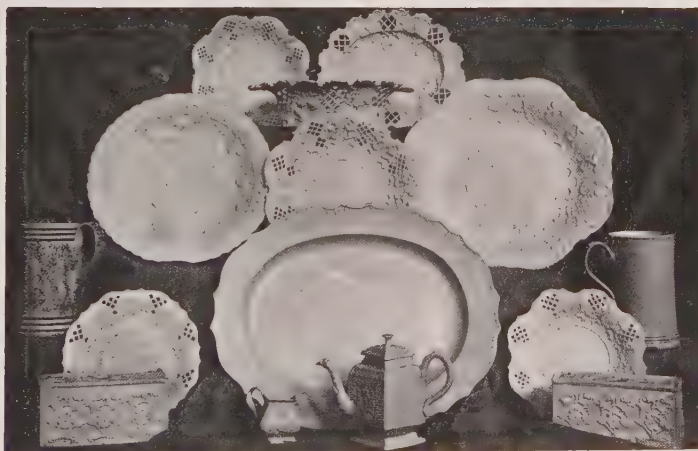
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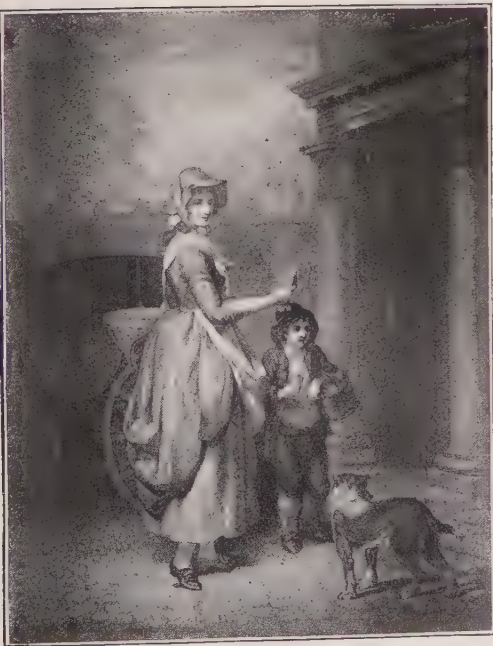
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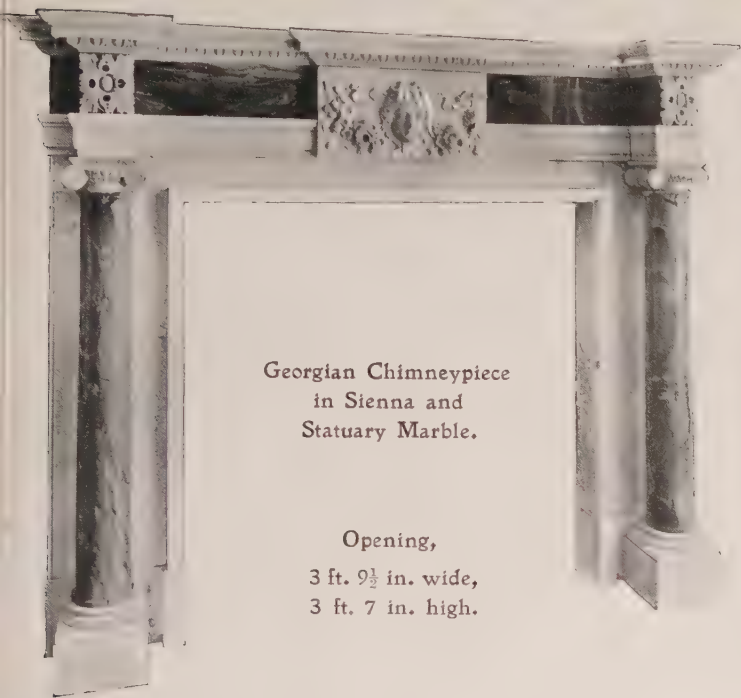
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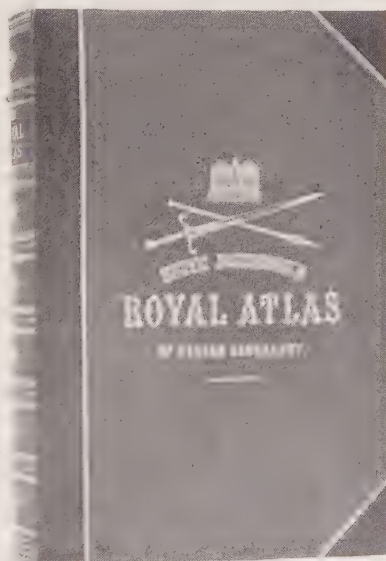
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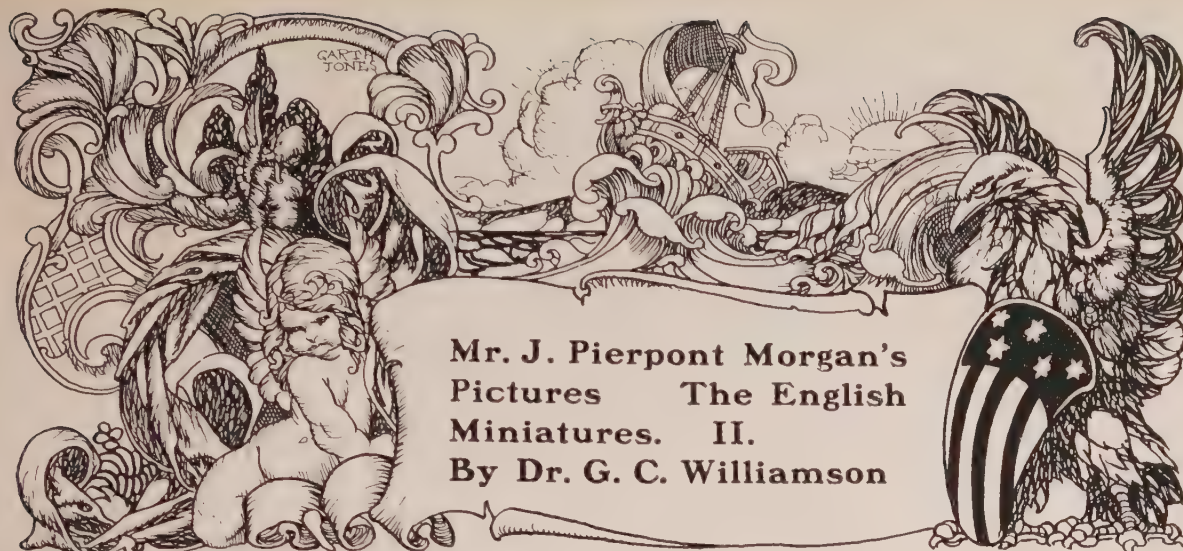
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To resume our account of the English Miniature in this famous collection, we would first refer to an interesting portrait by Hilliard, which

has hitherto been supposed to represent Queen Elizabeth, but here again the French drawings have come to our assistance, and it seems more likely that



NO. XXII.—THE VIRGIN AND CHILD WITH ST. CATHARINE

BY PETER OLIVER

this lady, who is holding her little pet dog (No. viii.*), is a certain Madame de Montgomery, who appears to have been at one time Dame de Clermont Lodève, and to have married an Englishman of the name of Montgomery. It is possible that in this miniature we have the link which first of all connected the English artists with the great ladies of France, and it would be interesting to think that it was due to the Englishman Montgomery that his countryman visited the French Court, and executed some delightful portraits there.

We must not, however, dwell longer on the work of Hilliard, but pass on to some of his successors. Mr. Pierpont Morgan owns several remarkable miniatures by Isaac Oliver, who was probably the son of a certain Peter Oliver, a native of Rouen, who in 1571 was residing in London and had one child named "Isake." Probably the painter was identical with the Isaac Oliver who was married in London, at the Dutch Church in Austin Friars, 1602, whose death occurred in 1617, and who was buried in the Church of St. Anne's, Blackfriars.

Oliver is believed to be a pupil of Nicholas Hilliard, and he advanced very much upon his master's work. One of the most notable signed miniatures by him depicts Queen Anne of Denmark, the wife of James I. (No. xiv.*), and another, hardly less important, is a portrait of that sovereign himself. The one of the King (No. xv.*) is set in a fine openwork frame of contemporary date, beautifully enamelled in colours, but the portrait of Queen Anne has an even more important locket to contain it.

The student of Sir Walter Scott will recollect "Jingling Geordie," the hero of *The Fortunes of Nigel*, and may perhaps remember that this delightful character was intended to represent George Heriot, the goldsmith and jeweller to James I., who left a considerable fortune behind him, a part of which he bequeathed to the City of Edinburgh. He was the founder of the hospital and school which still bears his name. Heriot was appointed goldsmith to Queen Anne of Denmark in 1597, and shortly after received a similar warrant of appointment to the King. His papers show us that he was frequently instructed to prepare gold-enamelled and jewelled cases for miniatures, and although there are no works bearing his signature, yet the characteristics of his workmanship have been handed down by tradition and are so easily recognised that it seems pretty certain that the case containing this portrait is his work. It is of black, white and green enamel exquisitely set in gold,

and the border of the frame, which is half-an-inch deep, is enamelled in a similar fashion to the reverse, while at the top is a beautiful enamelled ring, and at the base a baroque pearl in an enamelled setting. The miniature itself (No. xiv.*) illustrates the fancy that Queen Anne of Denmark had for wearing various articles of quaint shaped jewellery on and about her lawn collar. In this portrait there is a jewel resembling a dolphin, another composed of the letter S crowned, and a third suspended from a black string about her throat. She is wearing a white costume embroidered in lines of black and gold, which, at the edge, reveals an under vest of salmon colour. The portrait is signed, and is a particularly good example of the work of Oliver. We must not forget to remark, by the way, that George Heriot, to whom we have just alluded, married as his second wife, Alison Primrose, the eldest daughter of James Primrose, who was grandfather to the first Earl of Rosebery, and, therefore, there is an interesting link between the famous goldsmith and the more famous statesman, who has always taken so much interest in the City of Edinburgh.

An even more beautiful example of the work of Isaac Oliver is the famous portrait of Henry, Prince of Wales, contained in a contemporary circular ivory box (No. xx.*).

What a change would have been effected in English history if this popular prince had come to the throne! We can easily gather from contemporary records what an honest, courageous and out-spoken man he was, how punctilious in his behaviour, how extraordinarily courteous in his speech, and we note that his love of outdoor sport rendered him very popular amongst the people, and his appreciation of learning made him deservedly respected amongst scholars. There was universal regret when in 1612, in consequence, it is said, of his having played tennis in cold weather with insufficient clothing, he caught a severe illness and passed away, after being confined to his bed for a very short time. It is an intellectual, happy, youthful face, with a certain element of pathos about it, which looks out at us from this delightful miniature.

Yet another work by the same artist is a portrait of that much painted gentleman, Robert Devereux, Earl of Essex, Queen Elizabeth's Master of the Horse, who so annoyed her by marrying Frances, the widow of Sir Philip Sidney (No. xvi.*). He was a patron of Spenser and Ben Jonson, and himself a poet of no mean skill, but alas! he took part in a plot for the dismissal of some of Queen Elizabeth's advisers, and

* These plates appear in our last issue (December). The titles of Nos. viii. and ix. were unfortunately reversed on page 204, and those of xx. and xxi. on page 208.—*Editor*.

Mr. J. Pierpont Morgan's Pictures

being proclaimed a traitor, was tried at Westminster Hall, and executed in 1601.

There are at least five portraits of him in the Pierpont Morgan collection, and his familiar features are to be seen in almost every notable collection of miniatures; his black hair with auburn beard and moustache rendering it impossible to confuse him with anyone else. He must have spent a vast amount of his time in sitting for his portrait.

Mr. Morgan possesses among his miniatures a very remarkable gold medallion, which has a close connection with the work of Isaac Oliver: No. XXIII.—DUKE OF BERWICK THE YOUNGER (Nos. xvii. and xviii.*). It

was executed by Simon Van de Passe, and bears upon it a portrait of Queen Elizabeth, produced some few years after her death. It is the only gold medallion of this kind known to exist, and, in fact, but one other work of Van de Passe in gold has ever been heard of, and that is preserved in the Hunter Collection in Edinburgh. This one is stated to have been given by James I. to Sir Fulke Greville, when he created him Lord Brooke (see No. xxviii.) and presented him with the Estate of Warwick Castle, but its great interest consists in the fact that it so closely resembles a fine drawing by Isaac Oliver, now preserved at Windsor Castle, depicting the Queen in the costume she is believed to have worn when she went in State to St. Paul's after the defeat of the Armada. The father of Van de Passe engraved a portrait of Queen Elizabeth, after a drawing of Isaac Oliver, as he mentions on the print, and it seems possible that this medallion may have been prepared by the son, either from that lost original or from the drawing at Windsor Castle, or perhaps



No. XXIII.—DUKE OF BERWICK THE YOUNGER BY JOHN HOSKINS

may have been the work of Isaac Oliver, when he drew the portrait of the Queen already mentioned.

We must now pass to Oliver's son, Peter, to whom the elder artist left his finished and unfinished drawings, with the hope that he would live to exercise the art of his father. Peter Oliver resided at Isleworth, and when he died, in 1618, was buried beside his father in St. Anne's, Blackfriars. He attained to an even greater eminence in miniature painting than did

Isaac Oliver, and is also specially known for a series of copies in water-colours, after paintings by the old masters. Many of these were done by the desire of the King, and seven are still in existence at Windsor Castle. Mr. Morgan possesses one of these copies, perhaps as fine a one as Oliver ever executed, set in a contemporary frame of very remarkable merit. It constitutes the only record still remaining to us of a fine Venetian picture, which has now disappeared, and is believed to have been one of those which perished in a fire in Madrid (No. xxii.).



No. XXIV.—SIR JOHN MAYNARD BY JOHN HOSKINS

Isaac Oliver, and is also specially known for a series of copies in water-colours, after paintings by the old masters. Many of these were done by the desire of the King, and seven are still in existence at Windsor Castle. Mr. Morgan possesses one of these copies, perhaps as fine a one as Oliver ever executed, set in a contemporary frame of very remarkable merit. It constitutes the only record still remaining to us of a fine Venetian picture, which has now disappeared, and is believed to have been one of those which perished in a fire in Madrid (No. xxii.).

We illustrate two fine miniatures by this clever artist. One depicts Charles I.

* See footnote on page 4.



NO. XXV.—THE EARL
OF CALLENDAR
BY JOHN HOSKINS

as a youth (No. xxi.*), wearing rich gilded armour and the ribbon of the garter, a signed and dated miniature set in a beautiful contemporary English enamel frame, having come from the Royal Lodge at Windsor with other portraits already mentioned.

Our other illustration represents Robert Carr, Earl of Somerset, the favourite of James I., and his Lord Chamberlain (No. xix.*). He was the peer who intrigued with Lady Essex and married her as soon as she was divorced from her husband, and who obtained the Manor of Sherborne from the heirs of Sir Walter Raleigh by gift of the King when Raleigh was attainted. He was doubtless implicated in the poisoning of Sir Thomas Overbury. The portrait by Oliver is dated



NO. XXVI.—SIR CHARLES LUCAS BY JOHN HOSKINS

1653, and represents the nobleman in a beautiful costume of dull pink slashed with red and black, and wearing gold earrings, from one of which appears to hang a fine double chain of the same precious metal.

The greatest English miniature painter was undoubtedly Samuel Cooper, but before we deal with his career it will be well to refer to the portraits painted by his uncle, John Hoskins, in whose studio Cooper obtained his first artistic education. Mr. Morgan has many fine miniatures by Hoskins, some of them pre-eminently important, and amongst the number is one which enables us to solve a somewhat difficult historical question with regard to this artist.

There have always been surmises as to the existence of a younger Hoskins, the son of the elder painter. Vertue definitely stated that Hoskins had a son, and

another author mentioned that this son painted a portrait of James II. in 1686. The fact that there were two artists named Hoskins has been established by certain inscriptions on the back of some of the miniatures at Ham House which are recorded as being



NO. XXVII.—CHARLES I. AND HENRIETTA MARIA BY JOHN HOSKINS



NO. XXVIII.—LORD BROOKE
BY ISAAC OLIVER

* See footnote on page 4.

Mr. J. Pierpont Morgan's Pictures

the work of "old Hoskins," but in Mr. Morgan's collection is a portrait of the Duke of Berwick (No. xxiii.), signed by Hoskins, with his initials, and painted in 1700, according to the inscription upon it. Now the elder Hoskins was buried in 1654, and could not, therefore, have painted this miniature in 1700. The inscription tells us that the Duke of Berwick was twenty-nine when the miniature was painted, and this he would have been in 1700. It has been proved that the portrait is rightly named, and, therefore, there is no doubt that young Hoskins survived his father forty-six years. The portrait also tells us the manner in which the son signed his initials and enables us easily to identify other miniatures by the same painter.

The work of John Hoskins, the elder, was of remarkable excellence, his treatment of the hair unusual and correct, his modelling remarkably good, and his colouring delicate and refined. One of the finest works by him in this collection represents Sir John Maynard (No. xxiv.), the King's sergeant, who was present on behalf of his sovereign at the trial of Sir Harry Vane.

Another important miniature is a portrait of the Earl of Callendar (No. xxv.), and yet another depicts the celebrated actress, Moll Davis, whom Pepys speaks of as "the most homely jade you ever saw, though she dances beyond anything in the world." She it was who for a while superseded Barbara Castlemaine in the King's affections, and she was particularly celebrated for her singing with much feeling the new song, "My lodging is on the cold, cold ground."



No. XXIX.—THE DUKE OF MONMOUTH
BY SAMUEL COOPER

Maria which came from the Marquis of Anglesey's sale. They are signed and dated works, and are

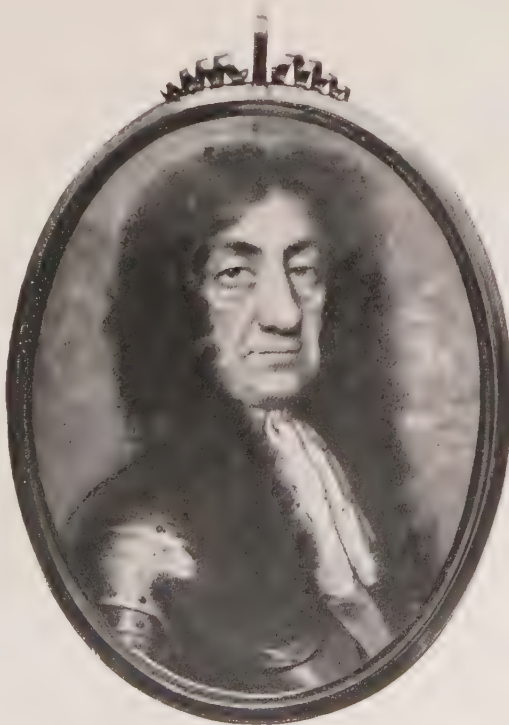
The title of this song gave point to some of the witty remarks that were made respecting her later life. The portrait in the Morgan collection was probably painted after her celebrated quarrel with Nell Gwynne, when she retired to live in St. James's Square with her daughter, Lady Mary Tudor, afterwards Countess of Derwentwater, keeping up a good establishment on the allowance of £1,000 a year made to her by the King.

Other beautiful miniatures by Hoskins represent Sir Charles Lucas (No. xxvi.), who was shot by the Parliamentary party in 1648, the Earl of Nottingham, the Countess of Tarras, and Queen Henrietta Maria. Mr. Morgan also possesses the two beautiful portraits of Charles I. and Henrietta

contained in a remarkable black and gold enamelled frame, believed to be the work of Toutin (No. xxvii.).

Our space will not permit us to refer to many other artists represented in this famous collection, such as Betts, Cleyn, Ashfield, and Alexander Cooper, but we pass now to the master worker, Samuel Cooper.

Perhaps the finest miniature by him in the Pierpont Morgan collection is the one representing James, Duke of Monmouth (No. xxix.). The portrait closely resembles an oil painting of the Duke, which now hangs at Dalkeith. This beautiful miniature was given by the young Duke to his friend, Anthony, Lord Ashley, afterwards third Earl of Shaftesbury, when the two young men



No. XXX.—CHARLES II. BY SAMUEL COOPER

were together in Paris, and from the Shaftesbury family collection it passed to the cabinet where it now rests.

The haughty, weak, sensuous character of the man is perfectly portrayed in this remarkable miniature, also his likeness to Col. Robert Sidney, who according to some writers was his father, and not Charles II., who acknowledged the paternity in 1649. As a contrast it will be well to glance at Cooper's portrait of John, first Earl of Loudoun. This miniature is in a marvellous condition, having been discovered behind some oak panelling in a house belonging to the Campbell family in Scotland, and the stern resolute countenance of John Campbell, who was President of the Session when Charles II. was proclaimed, is well set out in this very striking portrait.

Both works deserve, in a far higher sense than can be claimed for most miniatures, the word "masterly."

More than one member of the Fanshawe family was painted by Cooper, and there are portraits of John Fanshawe and of Alice, his cousin, in this collection. These miniatures originally came from the possession of the Earl of Gainsborough, into whose hands they passed through a Lady Gainsborough, who was a Miss Fanshawe and heir-at-law to her wealthy cousin.

Mr. Morgan possesses four portraits of Charles II. (see No. xxx.) by Cooper, the finest of them having been one of the Warwick family heirlooms. This striking portrait represents the King in richly gilded armour, wearing the blue ribbon of the garter, and about his neck a broad lace collar. It is a superb miniature, admirably delineating all the characteristics of that strangely ugly but very fascinating monarch, and is painted in a broad striking manner, giving all the effect of a life-size portrait represented in smaller proportion.

The collection also includes a little portrait of Cooper himself, boldly sketched in sepia on a piece of paper which has evidently been twice folded. No one has ever exceeded this remarkable artist in the power of delineating character and in presenting the aspect of his sitters in masterly fashion. In Cooper's work the face is always pre-eminent and the detail always subordinate, but yet no one gave greater attention to the painting of these subordinate details,

while in the representation of armour, or in the treatment of hair, he has never been surpassed by any other miniature painter.

There is a beautiful portrait of Richard Cromwell in the collection; an exceedingly fine one of Admiral Blake, on which in the background are represented two ships; and fine miniatures of Sir Henry Bedingfeld, the Earl of Exeter, the Earl of Craven, Lord and Lady Shaftesbury, Lord Brooke, and General Fairfax. Many of them are in their original frames, some of which bear rich decorations in enamel.

The Lady Shaftesbury who is represented, was the Dorothy Manners, at whose wedding, John Locke, the philosopher, was present, on which occasion he noted down in his pocket-book many interesting details concerning the ceremony.

With regard to another miniature, that of the Earl of Exeter, there is another interesting fact to be told. It was always supposed that a portrait of Lady Exeter was painted by the same artist, and that it had been lost, but some investigations at Belvoir Castle set the question at rest, because two letters were discovered which have since been reproduced in fac-simile for Mr. Morgan's sumptuous catalogue, setting forth the fact that only a sketch of Lady Exeter's portrait was ever made, and that Mr. Manners, writing to Lord Roos, the very day before Cooper died, speaks of the artist as dangerously ill, and fears that he will never be able to complete Lady Exeter's picture. Inasmuch as another miniature painter, Mary Beale, recorded in her Diary the date of Cooper's death, we are able to prove

that the fear entertained by Mr. Manners was well founded, and that the artist died before the long-promised picture was finished.

Amongst the artists who succeeded Cooper, there are representations in the Pierpont Morgan collection of all the chief painters. That very interesting artist, Matthew Snelling, whose works are of the greatest possible rarity, is well represented by a portrait of Charles II. (No. xxxi.), set in its original steel and tortoiseshell frame, and painted, as was the artist's habit, on a thin coating of plaster, mounted on cardboard, forming a surface closely akin to that used for drawing in silver-point.



NO. XXXI.—CHARLES II. BY MATTHEW SNELLING



Gold and Silver Lace

Part I. By M. Jourdain

COMPARATIVELY few specimens of gold and silver lace have survived, owing to the value of the material, and especially as "Parfiler,"* an unravelling of gold and silver thread from lace, was greatly in fashion at the end of the eighteenth century. This work is depicted in a portrait of a certain Mrs. Danger by L. Tocqué, 1793, in the Louvre. The lady is unravelling an edging of gold lace which surrounds a sachet and is winding the thread upon an ornamental shuttle. Some of these delicately carved shuttles are still preserved. De Genlis in her memoirs says that it was the custom to ask for old gold epaulettes, sword-knots, even gold galons, from the valets, and separate the gold from the silk, and sell the gold.† Arnault‡ and La Harpe also refer to the custom, which was not confined to the French court. "All the ladies who don't play at cards," writes Lady Mary Coke§ from the

Austrian court, "pick gold. 'Tis the most general fashion I ever saw: they all carry their bags in their pockets."

In Italian and Flemish paintings in the fifteenth century, little openwork borders of plaited and twisted metal threads, applied like braid as trimming to garments, may be noticed. From inventories such as the Sforza-Visconti act of partition,|| it would appear that such metal threads were frequently twisted with coloured silks. The use¶ of gold and silver wound upon a foundation of silks or flax to make "gimps" or

"guipure"*** preceded the use of lace flax thread.

The metallic threads, more difficult to loop and twist together than flax threads, almost imposed the necessity of comparative simplicity of pattern, and certainly prevented the production of minute and elaborate work, such as is obtainable with linen threads.



PORTRAIT OF A LADY, EARLY 17TH CENTURY, WEARING RUFF OF GOLD GEOMETRICAL LACE. UNIVERSITY GALLERIES, OXFORD

* "Parfiler. Defaire fil à fil une étoffe, ou un galon, soit d'or, soit d'argent, et séparer l'or et l'argent."—*Litttré*.

† t. III., p. 173.

‡ *Loisirs d'un banni*. t. II., p. 58. "Il fut un temps où la mode était de parfiler, c'est-à-dire, de mettre en charpie des galons."

§ *Letters and Journal*, Lady Mary Coke.

|| 1493.

¶ A. S. Cole.

*** Savary says that "guipure is a kind of lace or passement made of cartisane and twisted silk. *Cartisane* is a little strip of thin parchment or vellum which was covered with silk, gold or silver thread, and formed the raised pattern. The silk twisted round a thick thread was called *guipure*."



"BEARING CLOTH" OF LIGHT BLUE SATIN, WITH BORDER OF GOLD AND SILVER LACE
THE PROPERTY OF MISS C. M. M. SMYTH, IN WHOSE FAMILY IT HAS BEEN SINCE 1699

Sumptuary edicts forbade or restricted the use of these metal laces in Italy, Spain, France and England, in every country in fact in which they were in use, except Russia.*

The earliest pieces have the appearance of braid, with a simple lozenge pattern, but geometric patterns in plaited and twisted gold and silver thread were made about the end of the sixteenth century, as may be seen in the portrait from the Oxford University gallery.

In Italy, gold and silver laces were chiefly made at Venice and Genoa. At Venice they were in 1542 forbidden to be wider than *due dita*, i.e., about two inches. Specimens of such laces are now rare, owing to the intrinsic value of the metal, for like the metal laces in the Révolte des Passemens, gold and silver laces must have been frequently sentenced to be "burned alive." At Ashridge, among the relics of Queen Elizabeth's enforced stay is a toilet-case of red and gold striped silk, with a trimming four inches

broad of gold and silver lace, embroidered with coloured silk,† which is unfortunately too delicate to be removed from its frame and photographed, and the broader and more elaborate specimens described in the New Year's gifts and wardrobe accounts of Queen Elizabeth are generally specified as "of Venice."

The Venetian method of making gold and silver thread is described in an English document, dated 1614, as differing from the "drawing of gold and silver wire and melting it after the manner of England and France." The Venetian method was to beat the metal into a sheet, cut it with shears into strips, and then "spin" it upon silk.

Genoa had in the early fifteenth century a considerable industry, the art of making gold thread, and gold and silver lace was made out of this drawn wire. Later in the eighteenth century we hear constantly of the gold and silver lace of Genoa being held in high estimation, though the Genoese themselves were

* *La Dentelle Russe*, M. Sophie Davydoff.

† *Needlework as an Art*, Lady Marion Alford.



METAL LACE, EMBROIDERED, LATE 17TH CENTURY

(POINT D'ESPAGNE ?)

Gold and Silver Lace

forbidden to wear it within the walls of the city ; and large pieces with a réseau ground were also made in the eighteenth century.

Laces of silver and of gold, mixed with silk, are mentioned in the Sforza-Visconti instrument of partition, which gives an interesting glimpse of the richness of a Milanese wardrobe of the late fifteenth century, and later, according to Savary,* Milanese "galons," passements and broderies in gold and silver were highly esteemed.

Some of the silk Cretan laces have the pattern embroidered or outlined with gold thread. A cuff or trimmings to a sleeve of the seventeenth century, consisting of an oblong piece of pillow-made blue silk and gold thread lace in alternate bands, is in the Victoria and Albert Museum, and another piece in the same collection is a border of eighteenth century pillow-made lace of pale red silk réseau, with a flower pattern in gold thread, edged all round with the same. The pattern is done in a sort of gold tape lace (1997-76.)

SPAIN.

Ornaments of plaited and twisted gold and silver threads were produced in Spain during the seventeenth century ; part of a cardinal's robe, with gold and silver thread pillow-lace, said to have been made in Spain, was lent by Mrs. Alfred Morrison to the special loan collection of ancient lace and fine art needlework at Nottingham, 1878.

Towards the end of the seventeenth century, "Point d'Espagne,"† a term which when used of metal laces signifies that gold and silver lace sometimes embroidered in coloured silks,‡

which was at the height of its popularity in the earlier years of the reign of Louis XIV. was much worn. The manufacture was introduced into France about 1596, by Simon Châtelain, a Huguenot, who amassed a large fortune in France, and was protected by Colbert. The

wearing of gold lace was prohibited in the early seventeenth century in Spain, § which does not make it probable that there was any large manufacture of metal laces in Spain at that period. When the prosperity of Spain was waning, through the seventeenth and eighteenth centuries, attempts were made to encourage or introduce manufactures.

Gold and silver laces were made at Barcelona, Talavera de la Reyna, Valencia and Seville. In 1808 the manufacture of Seville was flourishing. The gold was badly prepared, having a reddish cast. Larruga, in his *Memorias*,|| mentions in the late eighteenth century a manufacture of gold and silver lace which had been set up lately in Madrid, where there was already a manufacture of gold thread.

A Spanish pillow lace, in white thread, as well as in gold and silver, is a loose fabric made of three "cordonnets," the centre one being the coarsest, tied together with finer threads running in and out across them, with "brides" to connect them and keep the pattern in shape.

A specimen of fine gold lace in the Musée du Cinquantenaire at Brussels, that is described as of Italy or

Spain of the seventeenth century, is probably of the early eighteenth century. It is a pillow-made stole or



GOLD LACE WITH RÉSEAU GROUND, WITH EMPLOYED EMBROIDERY 18TH CENTURY

* 1723.

† "It has been surmised that the name of Point d'Espagne arose more from the compliance of Italian and French manufacturers with the demands of Spanish customers than from any remarkable manufacture in Spain itself of a certain 'Point.'"—A. S. Cole.

‡ "On met de la dentelle brodée de couleur de points d'Espagne aux jupes."—*Mercure Galant*.

§ In the *Pragmatica y Nueva Orden cerca de los vestidos y Trajes, así de Hombres como de Mujeres* (Madrid, 1611) people "may be allowed to border and edge the said silken materials with thread lace, which are not to be made of chain stitch or gold and silver, and when those laces are mentioned we should understand they are exclusively for women's use." In an ordinance of the time of Philip III., dated 1623, gold and silver lace was prohibited.

Madrid, 1788.

The Connoisseur

cravat of straight-edged lace, resembling Mechlin in its pattern. The *toilé* is as closely made as that of flax laces; a cordonnet of stouter gold thread outlines the design. The lace is brightened by the introduction of touches of coloured silk, blue, pink and green.

GERMANY AND HOLLAND.

The manufacture of drawn wire of gold and silver and gimps was carried on in South Germany, especially at Nuremberg and neighbouring towns, from the fifteenth century at least; and also in Holland. "It is probable that at these places borders and fringes were made, although of no sufficient artistic design to give them a name such as that which gold and silver points of Venice, of Lyons,

of Aurillac, of Paris, and the 'Points d'Espagne,' obtained for themselves."*

Shortly after the Revocation of the Edict of Nantes (1685) a considerable manufacture of gold and silver lace was set up in Hamburg in Germany, and in Holland, by Huguenot immigrants from France.† In the Steen Museum at Antwerp are some specimens of gold lace that may be of Dutch workmanship. The ground is usually a loosely twisted square mesh with here and there the "Genoese" millet-shaped enlargements. Strips of very narrow flat metal ribbon are introduced here and there.

* A. S. Cole.

† The founder of the industry in Holland was Zacharie Châtelain, grandson of the Simon Châtelain who introduced "Point d'Espagne" into France.



GOLD LACE WITH RÉSEAU GROUND, WITH APPLIED EMBROIDERY

18TH CENTURY



Drawn by Harper

Engraved by Nicholas

ALMACKS.



Silver Caddy Spoons

By Mrs. Head

THE caddy spoon, or caddy ladle, to give it its older name, probably made its appearance about the time that the box caddy, or tea chest, began to supersede the tea bottle, or canister, the lid of which served as the necessary measure; that is to say in the first years of the reign of George III. As a matter of fact, however, caddy spoons that can

be assigned to an earlier date than 1780 rarely, if ever, come into the hands of the collector. The oldest spoon in the Fitz Henry collection in the Victoria and Albert Museum has the London hall-mark for 1786, while that in the writer's is but three years its senior. Here it may be noted that as, unlike the majority of small silver articles, caddy spoons were



NO. I.—CADDY SPOONS WITH HALL-MARKS FROM 1783 to 1798

not exempt from duty, it is usually easy to come to a definite conclusion as to their age.

A few years ago caddy spoons were comparatively neglected by collectors of "little bits of old silver," and were to be picked up cheaply. A stroll through any fair-sized town would in those happy days result almost certainly in a "bag" of at least half-a-dozen good spoons, but now such quests will more often than not prove fruitless, or worse than fruitless, for

George III., a lion which bears a certain resemblance to our British beast, and other less well-defined signs and letters which, when ingeniously rubbed down a little, make up a very tolerable imitation of a Birmingham hall-mark, and one calculated to deceive the inexperienced buyer, especially if examined in a dark shop. Moreover, these spoons are generally pretty and uncommon of shape, so that at the first blush they appear to be decidedly



NO. II.—CADDY SPOONS WITH HALL-MARKS FROM 1799 TO 1805

the "faker" has by this time turned his attention to caddy ladles, and the innocent looking dingy little shops in the quiet streets of provincial towns are the places wherein he prefers to plant his spuriousities. The commonest type of "wrong" spoon has an absolutely new bowl (generally some variety of the fluted shell shape) joined to the handle of a genuine Georgian tea spoon possessing an irreproachable hall-mark. The deception is in most cases betrayed on close examination by the undue length of the handle, and the peculiar "thumb print" indentation where it joins the bowl. Another kind of "wrong" spoon, of foreign extraction, has a false hall-mark. There is a head intended to look like that of

desirable additions to a cabinet. Of foreign caddy spoons which do not pretend to be other than they are there is no lack, but in this paper English ones (from the writer's own collection) are alone dealt with.

The twenty-eight spoons illustrated here may be taken as fairly representative of the styles prevailing between 1783 and 1835, but as it is exceedingly rare to find two caddy ladles precisely alike it is possible to get together a very large collection without duplicates: indeed, variants of types may be multiplied to an extent almost unlimited.

Among the seven shown in No. i. is one of the quaint "jockey cap" spoons, of which every collector

Silver Caddy Spoons

is anxious to possess an example. It has the Birmingham hall-mark for 1798. Interesting as it is, however, it compares very unfavourably, so far as actual prettiness is concerned, with the deeply ribbed spoon above it (the third in the top row) which has the additional advantage of being thirteen years older. The other spoons in this plate are dated 1783, 1784, 1792, and 1796 (two). In No. ii. the most interesting spoon is that in the

last century. The handles of those illustrated here are of tortoiseshell and mother-of-pearl respectively, but bone and ivory (often stained green, red, or yellow), boxwood and agate were also used for the purpose. The dates of these two spoons are 1811 and 1813 respectively.

In the last batch of spoons (No. iv.) a tendency to increased size and weight, with a corresponding loss of elegance, is noticeable. This tendency



NO. III.—CADDY SPOONS WITH HALL-MARKS FROM 1809 TO 1815

form of a leaf, but that next it (date 1802), which is shaped like a miniature coal scoop, is somewhat out of the ordinary run. The spoon with a little panel of filigree in the bowl (1803) and that with a pierced edge (1805) are also charming specimens.

The great majority of the spoons photographed bear either the London leopard's head or the Birmingham anchor, but in No. iii. is shown, at the end of the lower row, a large and heavy spoon with serrated edge that has the Dublin mark for 1815. In this same plate also are included two of the long-handled caddy spoons, which were much in favour during the first twenty years or so of the

characterized nearly all the later Georgian spoons, and became so marked after Queen Victoria came to the throne that caddy ladles of a more recent date than 1840 are hardly worth collecting, so common-place and clumsy are they. The third spoon (date 1818) in the upper row of No. iv. is somewhat unusual in shape, and the embossed wreath encircling the bowl is a pretty and delicate piece of workmanship, to which the photograph does not do justice. Number 4 (the first spoon in the lower row) on the same illustration has a handle with a Newcastle mark which bears an indisputably suspicious resemblance to that of a tea spoon, but careful inspection shows it to be really the original



No. IV.—CADDY SPOONS WITH HALL-MARKS FROM 1815 TO 1835

handle, and not a recent addition. Numbers 5 and 6 (1829 and 1833) have the Exeter hall-mark.

There are several other interesting types of caddy spoon which it has not been found possible to illustrate here. Among them is the spoon in the shape of a hand, and that made out of a shell and mounted in silver. Of these, good examples are in the Victoria

and Albert Museum, as well as a very dainty, but scarcely practical, spoon in the form of a flower.

Of spoons, other than silver ones, those of Sheffield plate, Wedgwood ware, china, glass, agate, horn, and tortoiseshell are all well worth attention. The latter are often *piqué* with gold or silver and accompany caddies in the same style.



Some Luini Frescoes

By Art. Jahn Rusconi

A PRECIOUS treasure is about to be added to the Brera Gallery in Milan. King Victor Emmanuel has generously offered to the beautiful Milanese collection the splendid series of frescoes by Luini, formerly in the Villa Pelucca, near Monza, and now in the Royal Palace at Milan. This magnificent gift, which considerably increases the value of this historical collection, will complete the series of Luini frescoes from the Lombard Villa now in the Brera Gallery. Thus not only will these frescoes be brought before the public from their seclusion at the Royal Palace, but the entire—or almost the entire—magnificent work of the Lombard painter will be reconstructed.

The compositions painted by Luini for the Villa Pelucca may be divided into two parts: the mythological or profane subjects, and the sacred subjects. Eight fragments are preserved of the first series, five of which are at the Brera, among them the *Metamorphosis of Daphne*, the *Sacrifice of Pan*, and the *Birth of Venus*; one fragment, the *Forge of Vulcan*, is at the Louvre, and two are at the Royal Palace, namely, the *Bathing Nymphs*, and another *Forge of Vulcan* which, like the Paris one, was to decorate the wall above a mantelpiece. Other minor fragments had emigrated to the Palace built by Enrico Cernuschi in Paris, and came to the hammer after his death.

The villa, once magnificent, and to-day completely

transformed, is reduced to a modest country house. Of the master's frescoes nothing remains but some slight traces of decoration in a ground floor room, now used as kitchen, which the ornaments of the ceiling and the monogram I.H.S. repeated between angels' heads betray to have been the private chapel of the villa, the very chapel for which Luini depicted the incomparable *St. Catherine carried by Angels*, which is perhaps his finest composition.

All the admirable frescoes were detached from the walls in 1817 by order of the Vice-king of Italy; he wished to adapt the villa for stables. The removal was the work of the same Stefano Barezzi, who at the same time thought of detaching Leonardo's *Last Supper*. Unfortunately the frescoes were transferred to wooden panels instead of canvas, which exposed them to the damage caused by the fissures of the wood, as may be seen in some of the paintings preserved at the Royal Palace.

The pictorial decoration of the Villa Pelucca belongs undoubtedly to Luini's youth, to the very period to which all biographers and historians assign the Venice *Madonna*, which bears the signature and date: Bernardinus mediolanensis 1507; the frescoes of S. Maria della Passione, which belong to the same year, and the scenes from Ovid's *Metamorphoses* which he painted in Milan for Gian Francesco Rabbia, and of which a few fragments



PUTTO

BY LUINI

remain, among them probably the *Metamorphosis of Daphne*.

The Pelucca frescoes thus belong to the time of his first conquests and victories. They recall an interesting page of the master's life. Luini, then already well known in Lombardy, sought refuge from one of the outbreaks of plague which occurred so frequently in Milan, at the Villa Pelucca, whither he had been invited, it would appear, in his professional capacity. The Pelucchi were one of the oldest and noblest families of Lombardy; their name occurs in a document of 1180 referring to the ownership of an aqueduct. Luini, young, handsome, and fiery, quickly awakened a great passion in a girl of the family, Laura di Guidotto Pelucchi, a maiden of rare beauty. The painter, fully aware of the impossibility of such love being well received

by the noble family, suddenly left his work and the villa, and returned to Milan, where he commenced to decorate a chapel of S. Giorgio di Palazzo. Unfortunately a tragic incident compelled him to interrupt this work and to escape rapidly. The curate of the church, who had one day ascended the painter's scaffolding, made some ridiculous comments upon Luini's work. The artist, in his annoyance, gave him a push, and the unfortunate critic lost his balance, fell upon the pavement of the church, and was instantly killed.

The tragedy took Luini back to Pelucca, where he

took up once more his work and his love. But the girl, to remain faithful to her painter, rejected a noble who had asked her in marriage, and the indignant family shut her into a convent at Lugano. A brilliant biographer of Luini has advanced the bold, but not quite unreasonable, theory that a memento of this passion has been handed down to

us in the incomparable *St. Catherine*, formerly in the Villa Pelucca, and now in the Brera Gallery. The biographer is of opinion that the virgin carried by angels is none but the beautiful Laura Pelucchi, the nun of the convent of S. Maria degli Angeli, the girl whom the artist had lost, and whom he sought to find again, a few years later, at the gate of the convent on the sad shore of the Lake of Lugano.

But, leaving aside the story and the supposition, we will now turn to the



THE GATHERING OF MANNA

BY LUINI

work of art, and allow its magic beauty to cast its spell. The sixteen frescoes from the Villa Pelucca, now presented by the King to the Brera, have hitherto been little known in Italy. Yet they are among the most significant of Luini's works: in them we find him youthful and fresh, in all his originality and all his genius. And they demonstrate the fallacy of the judgment which made of Luini an imitator—a kind of pupil of Lionardo. This affirmation, which is of ancient origin, has been generally accepted, since nobody could imagine that a Lombard artist, living in Lombardy in Lionardo's time, could have been



NYPHS BATHING BY LUINI

exempt from the supreme master's powerful influence. But one has to study Luini's work more closely, and to feel its magic beauty, before forming so hasty a judgment. The Pelucca frescoes fortunately show us the way, and Luini appears here free of every outside influence, a true son of his art. His artistic genius received nothing from other masters or from his surroundings. Taine's theory again falls to the ground. What influence of his surroundings can be traced in Luini's art?

He was born in an age of war, in a region crossed and agitated by victorious or beaten armies, which offered to his eye the miserable spectacle of fire, violence, and massacres of every description. What reflection of all this is there in his art, which is made up entirely of mysticism, gentleness, serenity, dreaming, tenderness? Luini has been badly

judged. To make him a disciple of Lionardo is not to understand the profoundness of Lionardo, and not to feel the grace of Luini. The one was the painter of continuous research, of doubt and uncertainty, who commenced his pictures, but left them unfinished. The other, quick and impulsive,

was an artist in the widest sense of the word, who revelled in his work, loved to decorate large surfaces, and to explain upon them all his enthusiasm for art.

He is not linked to Lionardo, but rather descends from the early Lombard masters. Lombardy is his true mistress, who continuously and unceasingly supplied him with his best models, and offered him day by day

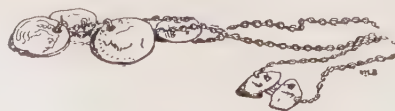
the magic sight of perfect grace in her women and her landscape, both kissed by the beautiful fecund sun. In Luini there is none of Lionardo's anxious doubt, none of his enigmatic smile and mysterious expression, but a perfect grace, an expression of true life drawn straight from nature, tenderly veiled by a sweet melancholy, but not tortured by fear and doubt. How could the thoughtful, refined art of Lionardo ever have come to be confounded with the ingenuous, impulsive, rapid art of Luini?



THE DEATH OF THE FIRSTBORN

BY LUINI

Now the new frescoes presented by the King will complete at the Brera the beautiful decoration of the Villa Pelucca, and the master's art will appear entire and perfect in this work of his youth, which so completely justifies his title of "Master of Lombard Beauty."





Painted by Sir Joshua Reynolds

Engraved by F. Bartolozzi, R.A.

Hon.^{ble} M^r Leicester Stanhope

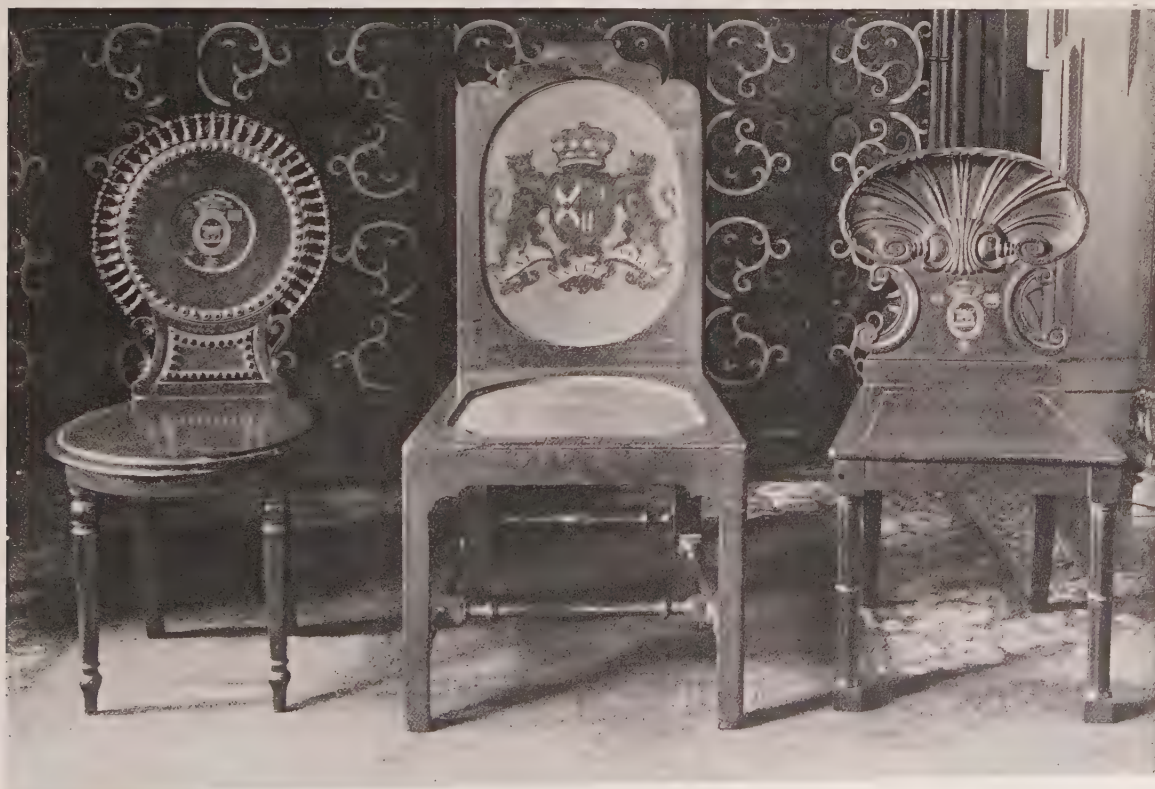
Published June 1789 by F. Bartolozzi & Co. No. 31 Great Titchfield Street



By Ralph Nevill and Leonard Willoughby Part II.

IN the description of Eridge given in last month's CONNOISSEUR some allusion was made to the restoration of the house in 1787 by Henry, Earl of Abergavenny—a restoration which converted the remains of an old three-gabled Tudor house into the present mansion, castellated in the Strawberry Hill style. Up to quite recently no information as to this restoration appeared available; indeed, the records of

the work done in 1787 would appear to have disappeared, and, as a matter of fact, it seems rather doubtful if such records were ever kept. The present writer, however, has contrived to discover that the restorer of Eridge was named Taylor, apparently an amateur architect of some pretensions and a friend of Henry, Lord Abergavenny. Curiously enough, he would appear to have regarded this restoration as a veritable



HALL CHAIRS, THE CENTRE ONE MADE ABOUT 1720



HENRY VISCOUNT NEVILL, 1795

masterpiece, and in extreme old age is said to have become exceedingly garrulous on the subject, speaking of his work as having saved a great feudal edifice from destruction and restored it to its pristine state of embattled strength. Nevertheless, picturesque as the present building undoubtedly is, it can hardly be said to justify Mr. Taylor's somewhat high estimate of his own architectural powers.

It would be curious to know whether the numerous coats of arms which adorn the interior panelling were also this gentleman's work, or whether, as tradition says, they were painted by some lady of the family. The best examples of this sort of ornamentation are to be found in a small ante-room next the dining-hall, entirely panelled with coats of arms, the frieze being composed of a line of sleeping knights rather gracefully posed leaning upon their shields.

Amongst the various specimens of old-time furniture at Eridge, there are several different sorts of hall chairs, three of which are here reproduced. The oldest is the one in the centre, which is certainly not later than the beginning of the eighteenth century; its rude though solid construction, and the coat of arms with supporters painted in colours on the back, give this chair a very pleasing and quaint appearance. The two others of later date betray a greater delicacy of construction and finish, the wheel pattern of the one and the pretty shell back of the other being admirable examples of the furniture makers' art. These chairs were, in all probability, brought from Kidbrooke, together with much other furniture, when Eridge had once again been rendered habitable. Of the furniture which filled the mansion in Elizabethan days, none, alas! can be with any certainty said to

Eridge Castle and its Contents



ANCIENT MUSIC BOOK, THE PROPERTY OF FRANCES LADY ABERGAVENNY, ABOUT 1570

remain, though it is possible that some ancient chests date from the period when the Virgin Queen held a council at Eridge on August 3rd, 1573. A record of this and of the signed Council letter issued at that time exists in the muniment room at Hatfield, in which it is stated that there were present Lord Burleigh, the Earls Lincoln, Sussex, and Leicester, as well as F. Knollys and T. Smith.

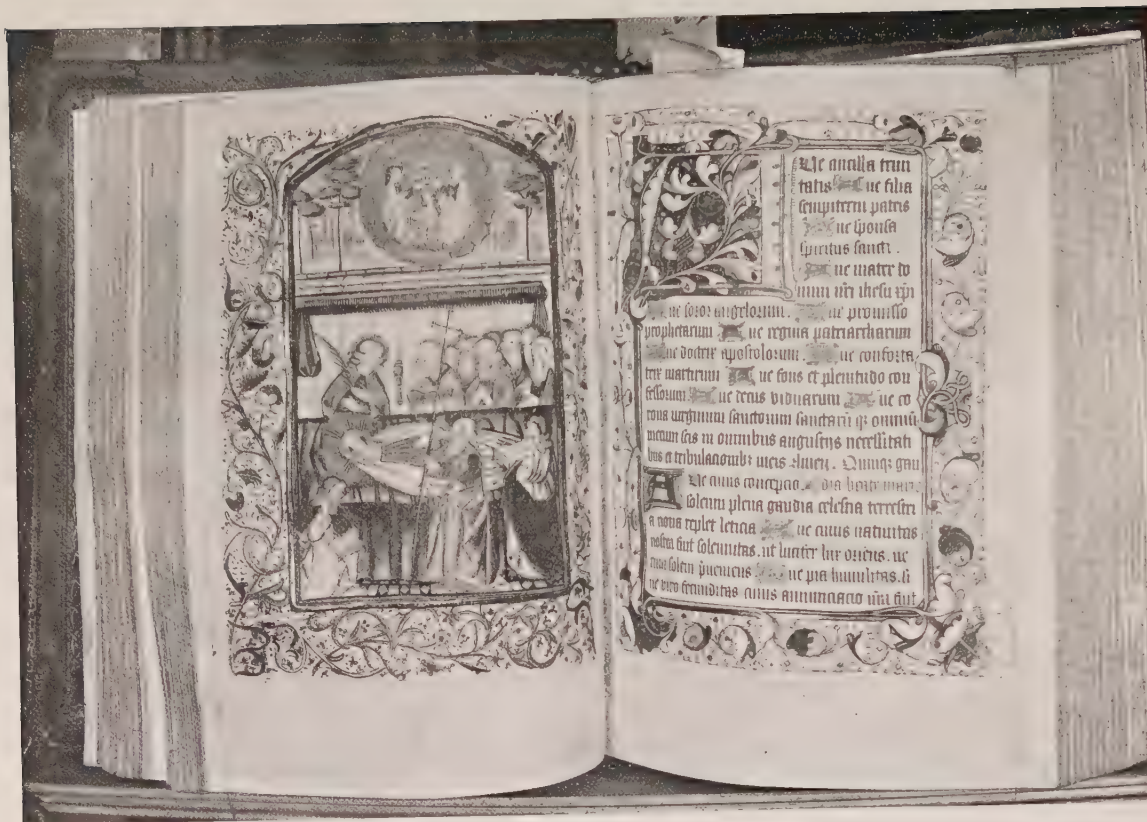
One of the principal treasures preserved in the library is an old volume containing the songs of a long past day. This is a sixteenth century music book still in excellent preservation, the rich binding being lettered "My Ladye Nevells' booke," whilst the title-page bears the Nevill arms and the initials HN.

This book was the property of Frances Lady Abergavenny, the daughter of Thomas Manners, Earl of Rutland and Baron Roos, a lady well known for her literary talents. She is, indeed, ranked by Horace Walpole amongst the royal authors, by reason of her having been the writer of several pieces in Bentley's "Monument of Matrones," 1582, as well as of "Precious Perles of perfect Godliness."

The music within this book is written in a large bold character—the work of J. Baldwin, a singing man of Windsor, a celebrated copyist in Elizabeth's day. Amongst the songs especially worthy of note are "My Lady Nevill's grounde," "The Lord Willobie's (*sic*) welcome home," and "Hugh Ashton's grounde."



MUSIC BOOK SHOWING THE NOTES WRITTEN BY J. BALDWIN OF WINDSOR



RICHLY ILLUMINATED MISSAL, WHICH IN 1561 BELONGED TO HENRY NEVILL, LORD BERGAVENNY

At the end of the book is a paragraph stating that it was finished on the 11th September, 1591.

Another much valued tome is a thick volume (small folio) lettered "Officium Beatæ Virginis"; it is richly illuminated throughout, and contains sixteen full-page paintings said to have been executed by Allan Strayler, a famous illuminator to the Abbey of St. Albans; an inscription on the fly-leaf states that in 1561 it belonged to Henry Nevill, Lord Bergavenny. This Lord Bergavenny was the husband of the learned lady before mentioned, and his picture, seated in a capacious chair, still hangs in the castle, whilst the robes which he wore at Fotheringay, as one of the judges of Mary Queen



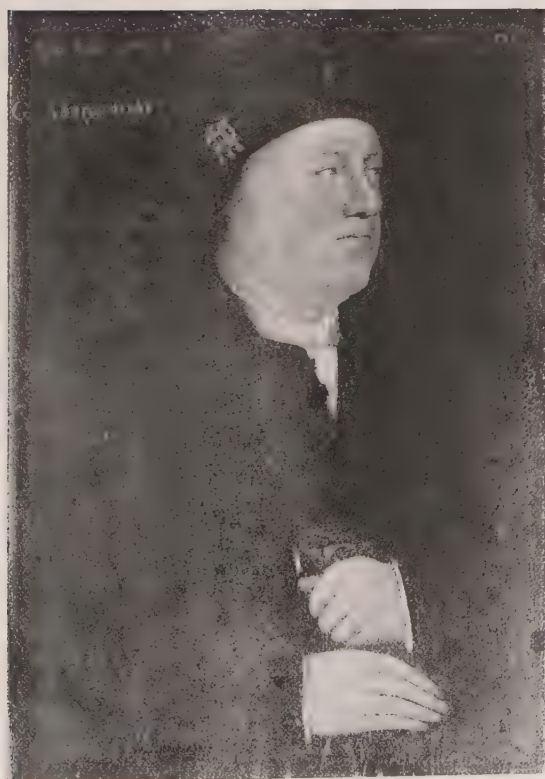
ROBES WORN BY HENRY LORD BERGAVENNY AT FOTHERINGAY, AS ONE OF THE JUDGES OF MARY QUEEN OF SCOTS, 1586

of Scots, are to this day reverently preserved.

Amongst other curious old books a thick quarto volume must not be forgotten; it contains a Calendar, Psalter, the Te Deum, and Athanasian Creed, all richly illuminated throughout. At the beginning are French directions as to names and prayers in honour of St. Leonard, and there are also some historical notes written in a later hand. One of these states that on the 2nd October, 1514, the Lady Mary, sister of King Henry VIII., crossed from Dover to Boulogne, where she was met by the Duke of Brittany, the Dauphin, the Duke Langueville, with other nobles, and four thousand armed horsemen (equitibus). Memoranda



RICHARD NEVILL, EARL OF WARWICK, THE KING-MAKER



GEORGE LORD ABERGAVENNY, SUMMONED TO PARLIAMENT IN THE TWENTY-FIRST YEAR OF THE REIGN OF HENRY VIII., AS PREMIER BARON OF ENGLAND



HENRY LORD BERGAVENNY, DIED FEBRUARY, 1587



THE HON^{BLE}. GEORGE NEVILL

BY F. SARTORIUS, 1773



OLD GOLD PLATE

Eridge Castle and its Contents

within mention the birth of Thomas Nevill, of Mereworth, fifth son of Sir George Nevill, Lord Bergavenny, and the Lady Margaret, his wife, at Birling, March 1st, 1482-3, and also the birth of Margaret Nevill, daughter of Thomas Nevill, Knight, and the Lady Katherine Fitzhugh, his wife, at Mereworth, September 26th, 1520; godfather, the Abbott of Boxley; godmothers, the Abbess of Mallyng and

gave it to his son, who gave it to Haughton, an Attorney of Clifford's Inn, who in 1668 gave it to Lady Abergavenny.

Though, as has been said in a previous number of *THE CONNOISSEUR*, the greater number of important Nevill portraits have in the course of time disappeared or become dispersed, there still remains at Eridge a picture painted on panel, which is said to be the work



THE HON^{BLE}. GEORGE HENRY NEVILL, 1776

the Lady Wyett. The last entry is a mention of a death in 1556.

In the Eridge library are many volumes relating to the history of the Nevill family; of these, perhaps, the one best worthy of mention is a small quarto, entitled, "The succession of the Baronnes of Bergavenny briefly sett downe, specially to sett foorth how the digntie of that Barony has always gone with the possession of the place and not by proximity of blood." It is dedicated to Queen Elizabeth by Edward Nevill, of Abergavenny, and the binding bears the Royal Arms, whilst a note within states that Queen Elizabeth gave the book to — North, who

of the famous Holbein. This represents George Nevill, Lord Abergavenny, who died in 1535. Created a Knight of the Garter by Henry VIII., he was present at the battle of the Spurs, and was a constant companion of bluff King Hal, accompanying him to his meeting with Francis I. on the Field of the Cloth of Gold. Shakespeare, in his play of *Henry VIII.*, introduces this Lord, who was one of the Peers who signed the letter to the Pope threatening that His Holiness would lose his supremacy unless he consented to grant the divorce between the King and Queen Katherine. At Eridge also hangs a picture of Richard Nevill, Earl of Warwick, commonly

The Connoisseur

known as the King-maker. To give the history of this great Earl's life would be to write the story of the wars between the Houses of York and Lancaster. Of his power and influence Dugdale says that it was so great that his revenues were valued at fourscore thousand

everyone who chanced to be acquainted with any member of the Earl's family being allowed to carry off as much as he could bear upon a long dagger.

At Apethorpe, in Northamptonshire, there were formerly many portraits of the Nevills, Earls of



THE HON^{BLE} GEORGE NEVILL AS MASTER OF THE OLD SURREY FOXHOUNDS, ATTRIBUTED TO ROMNEY

crowns per annum, besides his own inheritance. This in the money of the present day would amount to a sum not far short in what would command of three hundred thousand pounds. Richard, Earl of Warwick, enjoyed an almost boundless popularity in his day, on account of what the old chronicler Stow calls "his exceeding household." When he came to London six oxen were eaten at breakfast in his mansion, whilst every tavern was full of his meat,

Westmoreland, but all of these some years ago were dispersed, and passed into various hands.

For many generations, indeed, the family appears to have been rather careless as to its artistic possessions; an instance of this, which may be cited, is the pearl necklace given by Mary Queen of Scots to the Lord Abergavenny, who sat as one of her judges — a token of that unfortunate Queen's recognition of his courtesy. This necklace has most

Eridge Castle and its Contents



OLD CHELSEA FIGURES

unfortunately disappeared, and at the present day no record seems to exist as to what became of it.

Unlike his predecessors, however, the present Lord Abergavenny cherishes his family possessions and relics with religious care, seeking whenever possible to acquire and preserve all memorials of his ancestors of another age. It has before been stated that owing to the loss of a detailed descriptive list of the pictures in the Castle, considerable difficulty is found in discovering the names of the painters. Some few pictures happily are signed—such a one is the charming equestrian painting (by F. Sartorius, 1773) of the Honourable George Nevill, of whom, at a more advanced period of his life, there are also two other pictures at Eridge, one (mentioned before)

standing by a horse said with, it is to be feared, but slight authority, to be the work of Romney.

Distributed in the numerous recesses which abound at Eridge are many old pieces of china, the vast majority of which are quaint English figures, whilst for the adornment of the sideboards there is much fine old silver, but this, of course, ranks far below the splendid gold ornamental plate which is here reproduced.

In conclusion, it must be said that the great diversity of style in the treasures preserved at Eridge Castle charms the eye, whilst one's interest is aroused by the curious old rooms and corridors for the most part liberally ornamented with the heraldic embellishments so dear to antiquarians of the end of the eighteenth century.



THE SEAL OF THE KING-MAKER

The Turner Controversy
By Frederick Izant

Some Further Comments and Information

It appears that Mr. White is under the impression that I am not to be moved by any consideration from the opinion I have expressed regarding the Edinburgh Fire Lithographs of 1824. I can assure him, however, that he is in error; my only desire is to see this question settled, and when any real evidence is forthcoming to prove the contrary of my belief, I shall be only too ready to give way. At the same time, I decline to be converted by opinions based merely on the internal evidence of the prints themselves. The fact that others share my view is proved by a statement in "The Scotsman" article of June 4th, that the two lithographs reproduced in THE CONNOISSEUR have always been attributed in Edinburgh to the great J. M. W. Turner on account of their Turneresque style, and that the Parliament Square print has recently been reproduced in a work entitled *Edinburgh in the Nineteenth Century*, with that artist's name attached.

Mr. White now surrenders his contention that Turner was in the south of England in November, 1824 (*vide* points (1) and (2) in the summary of his "Rejoinder"), and says that he finds distinct evidence that the artist "arrived at Farnley Hall (from London, it is nearly certain) on the 19th of November, in 1824, and stayed there until the 14th of December." If conclusive proof of an *alibi* is established, it must follow that the lithographs cannot have been executed by Turner; but,

the date is November 16th. Even if proved, this *alibi* could not be effective against the print recording George IV.'s visit to Holyrood, in 1822, inscribed "W. Turner de Lond." I have recently seen a copy of this print, and it proves to be, not a lithograph, as stated in "The Scotsman" correspondence, but a combined etching and aquatint. It is marked "P^x et Sculptⁱ," which suggests that the executant was a painter as well as an engraver. It is now definitely proved by an extract from a letter* written by Wilkie to his sister in August, 1822, recently quoted in "The Morning Post," that Turner was in Scotland that year, and that he witnessed the arrival of George IV. at Edinburgh.

In suggesting that I am unable to distinguish between a lithograph and other kinds of prints, I presume Mr. White is referring to the views of *Con's Close* and *In the Old Assembly Close*. Judging from the reproductions of these prints in the June number of THE CONNOISSEUR, the originals might certainly be taken for copper-plate etchings, but, if that opinion has been formed, it is a mistake. They are undoubtedly lithographs, as I have stated. With regard to Mr. White's remarks about my confusion of signatures with inscriptions, when I used the word "signature" in my "Reply," I gave explanations which ought to have established the fact that I quite appreciated the different signification of the words. I also understand Mr. White



PART OF THE RUINS OF THE GREAT FIRE, EDINBURGH

BY W. TURNER DE LOND.

until particulars are given, there will not, I think, be a general disposition to view the matter as "settled beyond further dispute." In considering the Farnley Hall evidence, it should be borne in mind that only two of the six views of the fire and its ruins, inscribed "W. Turner de Lond.," bear the date on which the sketches for them were made, and that in each case

to have a complaint against me of carelessly using certain other words and expressions when referring to

* The exact wording of the extract is:—"Collins (the R.A.) saw the landing to great advantage; and to our surprise who should start up upon the occasion to see the same occurrence but J. M. W. Turner, Esq., R.A., P.P. !!! who is now with us we cannot tell how."

The Turner Controversy

the series of eight fire prints issued in *brochure* form. I may not have been technically precise in one or two instances, but, in any case, I should not have expected Mr. White to press so trivial a point, having himself

Edinburgh, or, at any rate, in Scotland, not later than 1822," agrees neither with the character of his work in these prints, nor with the contemporary newspaper references. The suggestion is compatible only with



PART OF THE RUINS OF THE GREAT FIRE, FROM THE HIGH STREET

BY W. TURNER DE LOND.

used the words "engravings after" in such a connexion as he has in the first sentence of the penultimate paragraph of his "Further Evidence."

Mr. Steuart's letter is very interesting, and I trust it may lead to the disclosure of further information concerning that mysterious individual, "W. Turner de Lond." It is incredible that an artist who could have produced an important etching and aquatint like the Holyrood view, and lithographs like those of the fire, should have passed away without leaving some definite clue to his identity. The theory advanced that "he was probably a drawing master who came to settle in

the hypothesis that there were two persons styling themselves "W. Turner de Lond."

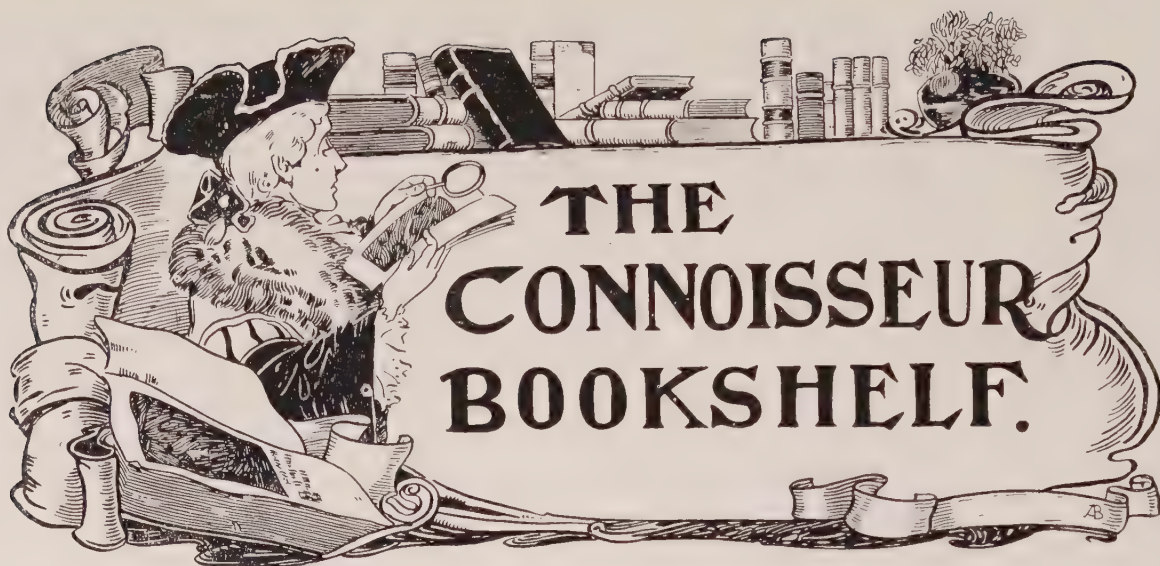
Mr. Steuart does not give the title of the book said to have been illustrated by "W. Turner de Lond." Perhaps he will kindly supply the information. The only work by Sir H. Steuart I can trace is a book dealing with the cultivation of trees, entitled *The Planter's Guide*, but it is improbable that this is the one referred to.

The three illustrations herewith are reproductions of the lithographs by "W. Turner de Lond." numbered respectively 2, 3 and 4 in the list given with my "Reply" in *THE CONNOISSEUR* for October.



CONFLAGRATION OF THE TRON CHURCH, EDINBURGH, 1824

BY W. TURNER DE LOND.



By Paul Codrington

LEONARDO DA VINCI is as strictly separated from his contemporaries by the magic power of his individuality as by the fate that brought destruction to nearly all his greatest creations. Many a work by other artists of his century remained unfinished, or was destroyed, but the best part of their paintings still speak to us with glowing colour; their works in marble and bronze still occupy their city squares and churches; and their buildings, with proud façades, graceful arches, and gilt cupolas, still stand erect and magnificent. Of Leonardo's hand little remains for us but his *Mona Lisa*. What else his universal genius had created is lost or ruined, or only preserved as a sketch, and even his handiwork in these fragments has often been taken from him by the relentlessness of modern criticism.

But if Leonardo, the creative artist, has become an almost shadowy figure, the shape of Leonardo the thinker and philosopher and poet is gaining daily in clearness, and an amazing wealth of thought has been discovered in the 4,000 pages or so of manuscript, distributed now over the museums and private collections of Europe. There is scarcely a sphere of human research that is not touched upon in these note-books. Long before Bacon he taught and practised the experimental method. Before Copernicus he pronounced the stability of the sun: "Il sole no si muove." He was the greatest scientific anatomist of his age—the founder of pictorial anatomy; he was an inventor, a mathematician, an engineer, and in every direction he was centuries ahead of his time, and anticipated the results of modern research.

Much of the valuable material collected by this master-mind in his note-books is presented to us in two volumes that have just been published—the one from the pen of Mr. E. McCurdy (Duckworth & Co.), the other, in German, selected and translated by Marie Herzfeld (Eugen Diederichs, Jena). The latter volume is not only the more complete of the two, but retains in the translation the curious colouring of the master's language, and is accompanied by a brilliant and exhaustive essay from the translator's pen. Nevertheless, Mr. McCurdy's book will be more acceptable to the English reader, who might find it difficult to follow the quaint phraseology of the old-fashioned German translation. Mr. McCurdy has collated Leonardo's notes under the headings of Life, Nature, Art, and Fantasy (Fables and Prophecies). Miss Herzfeld, with German thoroughness, has chosen a more exhaustive programme, which includes the following sections:—On Science; On Nature: her Forces and Laws; Sun, Moon, and Earth; Man, Animals, and Plants; Philosophical Ideas; Aphorisms, Allegories; On Art; Drafts for Letters, Estimates, Descriptions, Narratives; Allegorical Natural History (Bestiarius); Fables; Merry Tales and Pranks; and Prophecies.

And in addition to these two interesting volumes comes Messrs. Newnes's beautiful book of *Drawings by Leonardo da Vinci*, reproduced in facsimile, most of them from the very pages of these Note Books, and accompanied by an introduction by Mr. Lewis Hind, who is doing yeoman service to the cause of art by the freshness and picturesqueness of his style, which



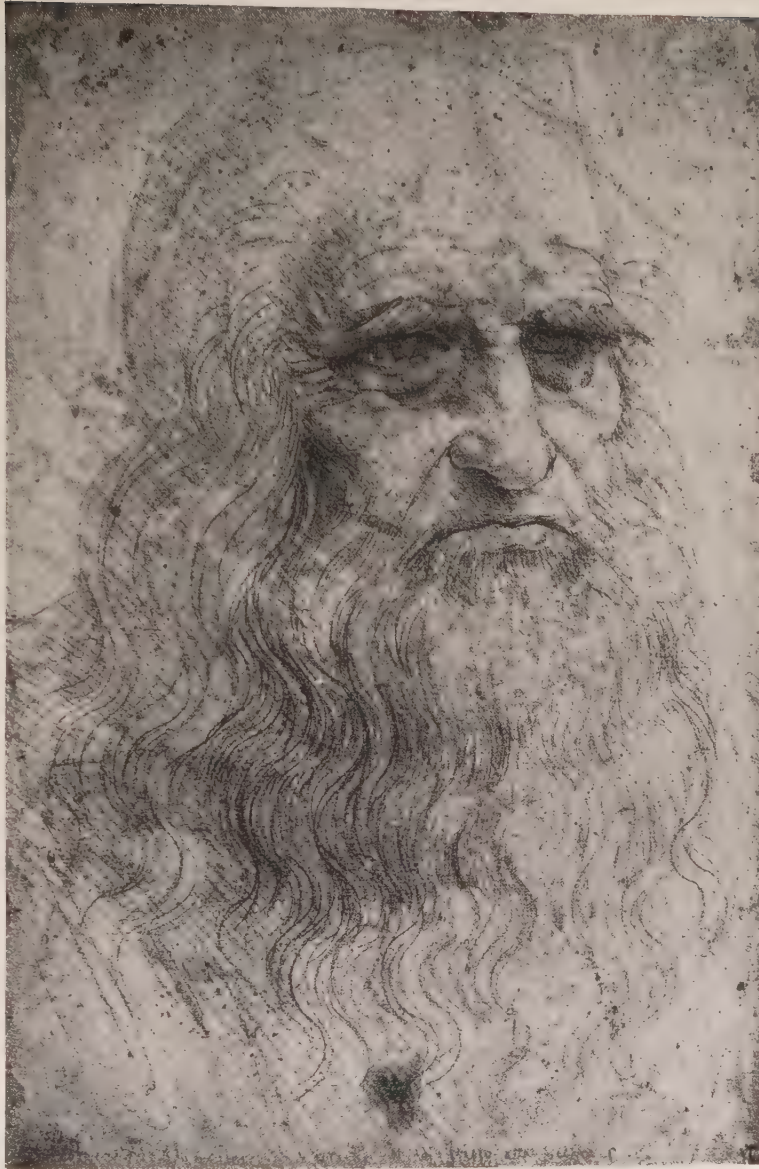
Drawn by H. Alken

Engraved by R. Havell

cannot but enlist an audience of laymen, to whom the average art monograph would be either boring or unintelligible.

Correggio

The series of books on the Old Masters published by Messrs. Duckworth, to which Mr. Sturge Moore has contributed a monograph on *Correggio*, is unquestionably the most valuable, the most readable of the innumerable sets of art volumes with which the market has been glutted of late. These volumes bear no taint of unnecessary "book-making," and what their authors give us has nothing in common with the customary dry *rechauffé* of the existing literature on each subject. What renders Mr. Sturge Moore's *Correggio* particularly important is the author's revolt against Morellian tyranny and Berensonian despotism—his adoption of the æsthetic as against the scientific attitude. His blows are straight and hard, and they are delivered with a mocking smile that helps to convince us of their irresistible effectiveness. It is especially the exaggerated value attached by scientific critics to the influences of minor men upon the greater, and the exaggerated praise given to the minor men's work, that provoke Mr. Sturge Moore's ironical protests: "They (Signor Ricci and Mr. Berenson) are deluded by a false analogy with physical science, which makes them suppose that hens and ducks do not hatch cygnets; but in the farmyard they often



PORTRAIT OF LEONARDO, BY THE ARTIST (DUCKWORTH AND CO.)

do; and human society is always at least as sophisticated as a farmyard—generally a vast deal more so." Or, a few pages further: "Most likely anyone, let alone a scientific critic with a bias for seeing influences propagate after the simple fashion of rabbits, would be astonished by the actual confession of an artist as to the kind and degree of influences he had undergone."

But this protest against the fashionable method of criticism forms, after all, only the constantly flowing undercurrent of this wholly admirable monograph on an artist who, after a long period of enthusiastic appreciation, has now

been relegated to too modest a place in the artistic hierarchy. Mr. Lewis Hind's judgment may be taken as typical of the modern attitude, when he exclaims: "Worthy to sit with the masters? No! Had he dignity, reticence, sincerity, quality of paint—the things that make art vital? No!" And Mr. Sturge Moore, who never allows his better judgment to be obscured by his enthusiasm, does not attempt to gloss over the faults of his hero, which he admits, explaining them by the hypothesis that they were forced upon him by conventional demand. Correggio, like so many masters of his time, was a producer who could not afford to let his genius soar high above the conditions imposed upon him; he had to please his clients, depict conventional

themes, in which he took no interest, in a conventional manner. He was at heart a pagan, and he was simply bored with the apostles and saints his brush had to produce to command—only when he gave rein to his pagan spirit did he achieve the perfect realisation of the art that was within him.

The same firm of publishers have added to their smaller

series of art books a study on Watteau from the pen of M. Camille Mauclair, who has already done so much towards setting the artistic aims and achievements of his compatriots before the English reader. His *Watteau* marks a novel departure in criticism, in so far as it lays particular stress on the influence of the artist's physiology on his production. M. Mauclair sees in Watteau's paintings the expression of that vague longing for the unattainable which the French call "la maladie de l'infini," and which is the peculiar characteristic of consumptives. Though Watteau's art is not "unhealthy," it is shaped by the consciousness of an inevitable early death, and by the direct influence of the disease on the intellect.

Although Mr. H. S. Theobald's excellent little volume *Crome's Etchings* (Macmillan) professes in its title to deal only with a phase of "Old Crome's" art which has hitherto received far too little attention, he has given us in the few pages devoted to the subject a complete account of all it is necessary to know of the master's life, and a much-needed catalogue raisonné of his authentic paintings, based on personal study of all the available material. Crome, more perhaps than any other British painter, has suffered from having become a generic name attached to a certain class of landscape, and Mr.



GANYMEDE, BY CORREGGIO VIENNA GALLERY
(DUCKWORTH AND CO.)

Theobald has made it his task to sift out the wheat from the chaff, and the result is a list of forty-three authentic pictures—an incomplete list, no doubt, since many more genuine Cromes may lie concealed in country houses all over England, but a list which may help the student to form a standard by which to judge the many spurious examples that bring discredit on the great name of Crome. In the case of Crome's etchings, the study of which has led the author to the study of Crome's life and work generally, the catalogue is absolutely complete in its enumeration of plates and "states," and covers the ground so thoroughly that it will have to be included among the standard books on the etcher's art.

Mr. Malcolm C. Salaman's *The Old Engravers of England* (Cassell) and Mr. Engravers Arthur Hayden's and Engravings *Chats on Old Prints* (Fisher Unwin) are published almost simultaneously, identical in size and price, and covering, to a certain extent, the same ground. Both authors proclaim their disregard of interesting "states," of margins and fancy prices, and both

consider the subject more from the artistic and historic point of view. But here the similarities end, for Mr. Hayden addresses exclusively the collector, whilst Mr. Salaman writes for a public that is less interested in the print and its engraver than in the personality of those who served as models to the engravers of old England. To him the prints suggest a series of vivid pictures of the times, interspersed with personal anecdotes and fragments of social history, and spoilt to a certain extent by the unnecessary and annoying accents of innumerable exclamation marks. Mr. Hayden's *Chats* are not confined to old England, but embrace the art of all countries from the days when engraving first came into use until to-day. Without being too technical, Mr. Hayden explains the different methods and their characteristics, teaches

the reader how to distinguish the spurious from the genuine print, and gives many useful hints to the collector of modest means. On the whole his views are sound, though one cannot unconditionally accept his departure from accepted notions, such as his scathing condemnation of the colour-print; he certainly might have accepted the French eighteenth century colour engravings. The wide field embraced in the limited compass of this book does not, of course, allow a very thorough treatment, but this scarcely explains the omission of Mantegna's name from its pages, and his list of modern English etchers of note is very incomplete and ill-chosen. But the *Chats on Old Prints* can be heartily recommended to the amateur collector, who may take to heart the lesson insisted upon again and again in its pages—that the market value of an engraving has nothing to do with the artistic merit of the print, and that it is possible to get as much enjoyment out of a specimen picked up for a shilling or two as from a hundred-guinea mezzotint.

To complete the little list of books on the engraver's art published during the last month or so, mention should be made of a reprint, unillustrated, of Mrs. Julia Frankau's essay on *Eighteenth Century Colour Prints*, the first edition of which was issued six years ago as a sumptuous quarto volume. The new edition is published by Messrs. Macmillan at 7s. 6d. net.



PSYCHE FROM A STEEL ENGRAVING
BY GREATBACH, AFTER BEECHEY
(FROM "CHATS ON OLD PRINTS")

the date of the publication of Part I. of the *Mangwa*.

But the real value of Mr. Strange's book lies in his clear and concise summing up of the Japanese

To the Langham series, edited by Mr. Selwyn Brinton, and published by Messrs. Siegle, Hill and Co., Mr. E. F. Strange contributes an eminently readable monograph on Hokusai, *The Old Man Mad with Painting*. The biographical part of the book, and to a certain extent the discussion of this most popular of all Japanese artists' work, must necessarily be a repetition of what we have been told by the Goncourts and other early writers on the subject, though in one case Mr. Strange advances a new theory by giving logical reasons for fixing the year 1812 as

method, with special reference to Hokusai's work, from which we cannot do better than quote the following: "Trained from his boyhood in this technique, practically that of handwriting, the Japanese painter needed, above all things, a perfectly clear idea of what he was going to do before he took his brush in hand. His subject had to be reduced, so to speak, to its simplest elements. There was no room for elaboration. On the contrary, his tendency was towards the perfection of a set of formulæ which, according to the tenets of the various schools,



CATHERINE OF BRAGANZA FROM THE MEZZOTINT BY ABRAHAM
BLOOTCLING, AFTER SIR PETER LELY
(FROM "THE OLD ENGRAVERS OF ENGLAND")

should express completely and simply the idea he wished to convey. The ruling motive of all Japanese art was concentration. To the expression of the one central thought, all subordinate or distracting detail was unhesitatingly sacrificed. Moreover, the themes of the painters were largely a matter of tradition. The tyranny of the masters seemed, until the intervention of European influences, as if it would be eternal and unrelenting. When Hokusai dared to paint in a style of his own, he was expelled from the studio. Because he persisted in working out his own salvation he has never been received into the hierarchy of Japanese art, save as a concession to European fashion—for reasons hardly

Alexander Gilchrist's *Life of William Blake* is offered to us in an attractive new form by Mr.

Books on Blake John Lane, just at the moment when this weird genius is finding the appreciation which is his due as an inspired painter-poet. Blake as painter or as poet alone is incomplete—to understand the working of his great mind it is necessary to know his creative work in its completeness, and this new edition of what we have come to regard as a classic contains numerous reproductions of Blake's sketches, paintings, and etchings, many of which have never before been published. Mr. W. Graham Robertson signs the excellent preface.



THE SARU BASHI, OR MONKEY BRIDGE, BETWEEN HI AND ETSU BY HOKUSAI (SIEGLE, HILL AND CO.)

understood and probably despised, could the truth be told—by Japanese critics.

"The whole matter, then, becomes one of mere calligraphy. Line, and the quality of it, is everything in all the Japanese schools, save that of the Buddhistic tradition, and even in these it has power. In the style affected by Hokusai—a blend of those of the Chinese and Kano schools—colour and mass play but a subordinate part. There is no light and shade, as we understand the terms, and but little modelling. Against these deficiencies is to be set an amazing dexterity of brushwork, which in Hokusai's hands degenerated—as the Japanese critics would have it—to mere juggling uncontrolled. His mastery of the tools of his trade was such that he rose supreme to them. A stick, a piece of wood, the feet of a cock, were sufficient for his need. He was—if one may be forgiven a parallel from another art of our side of the world—the Paganini of Japanese painting."

The ever-increasing recognition of Blake's dual qualities is no less remarkable than the long period of neglect suffered by his wonderful poems and pictures. At one time his name was thought unworthy of inclusion in a list of British artists, and the editor of the *Edinburgh Review* took umbrage at Cunningham including him in his *Lives of British Artists*, whilst biographical dictionaries passed his name over with scant consideration. Now, as the editor of this new edition rightly says, every scrap of Blake's writings is eagerly sought for and discussed, and the despised pictures are hurriedly taken from cellar and attic and dispatched to the sale-room, where they realise prices undreamt of in the past.

That Gilchrist's "Life" rescued Blake from oblivion is almost certain, for his previous chroniclers had with their faint praise done little towards obtaining for him his rightful recognition. Many lives of Blake have since appeared, but none can surpass this great

work for accuracy as regards the main facts of his life.

As a useful supplement to this, the standard work on Blake, the Man and Artist, may be considered *The Letters of William Blake*, together with a life by Frederick Tatham, edited by Archibald G. B. Russell, published by Messrs. Methuen & Co. at

the price of 7s. 6d. net, whilst from the same publishing house comes the first volume of Mr. Laurence Binyon's study of Blake, containing—in a sensible size—facsimile reproductions in photogravure of the greatest of Blake's fantastic illustrations, *The Illustrations of the Book of Job*.

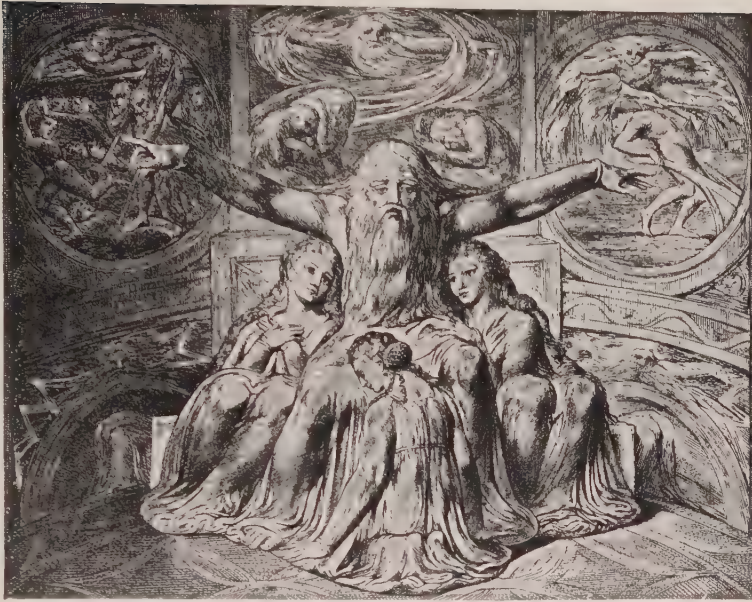
Mr. Binyon's introduction, which deals in separate chapters with Blake the Man, Blake the Artist, Blake the Poet, and the Illustrations to Job, does not pretend to be an exhaustive treatment of the subject like the two other books, but is of very distinctive value from the point of view of æsthetic criticism. It is impossible not to take extreme views of the work of this inspired creator, and the only attitudes possible are either enthusiastic appreciation or, if his work does not appeal to one's emotions, condemnation as complete. Mr. Binyon is among those who understand the ardent spirit and the fiery imagination that underlie these drawings with all their apparent faultiness, the faultiness which is not only excusable, but is the necessary outcome of an inspiration that had no time to seek for mechanical perfection in its expression.

Of the twenty-seven essays which go to make up Mr. Augustine Birrell's fascinating book, *In the*

Name of the Bodleian, a cheap edition of which has just been issued by Mr. Elliot Stock, a large number will be found to be of exceptional interest to

In the Name of the Bodleian

readers of THE CONNOISSEUR, written as they are by a book-collector and a book lover. There is,



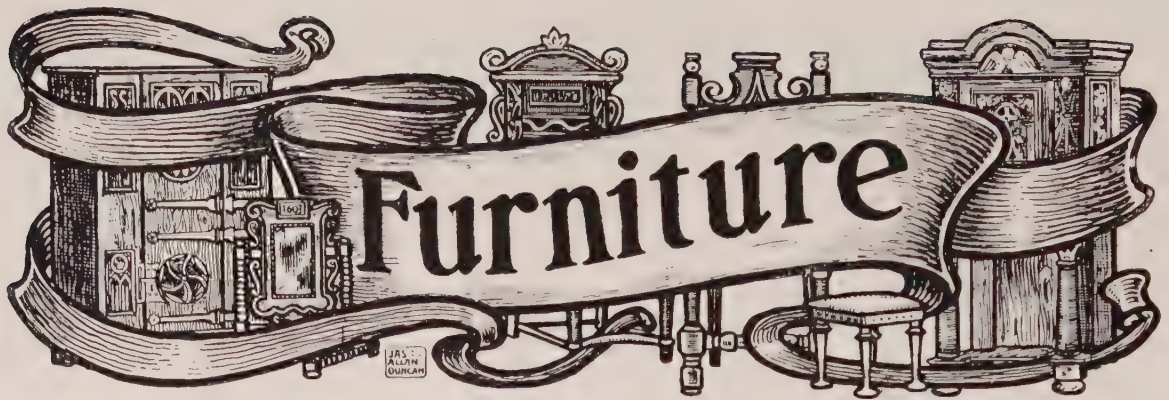
"THERE WERE NOT FOUND WOMEN FAIR AS THE DAUGHTERS OF JOB IN THE LAND" BY W. BLAKE (FROM GILCHRIST'S "LIFE OF BLAKE")

for instance, a delightful little essay on *First Editions*, in which Mr. Birrell playfully chaffs the collector of such books, and *en passant* gives good advice to the young collector. Other pages are devoted to such diverse yet allied subjects as Bookworms, Librarians at Play, and Copyright.

The essay from which the volume takes its name, *In the Name of the Bodleian*, is both a brief little history of the famous library at Oxford and a panegyric to its founder and benefactor. The book is a book to read and keep to dip into for an odd quarter of an hour, and therein to read of bookishness and the charm of books.

The Album of ten "Facsimile Aquarelle" plates in colours after famous pictures by Jean Baptiste Greuze, which has been issued by Mr. Greuze

F. Hanfstaengl, for forty guineas on silk, and thirty-six guineas on Japanese vellum, the combined editions being limited to 100 copies, reaches the high-water mark of excellence in modern colour work. The mezzotint, and the coloured mezzotint, have their own place in the domain of print collecting; they are works of art of delightful quality, but unreliable and indifferent reproductions of the works by the masters of the brush—free translations at the best. The Hanfstaengl prints render with astonishing fidelity the very texture of the canvas and of the artist's brushwork, and are, for prints that are not printed by a mechanical process, but are practically painted in on the original copperplate before each separate impression, astonishingly true in the rendering of the colour and tone values of the originals. The subjects are taken from the Edinburgh and Glasgow Galleries, from the Louvre, the Wallace Collection, the Berlin Museum, and the Munich Pinakothek.



Farmhouse Oak Furniture

By R. A. Gatty

I HAVE given the name farmhouse to the furniture illustrating this article because all the specimens came out of farmhouses, and none were purchased from dealers. The furniture was no doubt made on the spot by the village carpenter, and as specimens of what could be done two hundred and fifty to three hundred years ago by local talent, they are particularly valuable. The designs, no doubt, were copied from other sources, but the depth of carving and sense of proportion and modelling were from the maker's own hand and eye. Contrasted with the fine specimens of furniture made for the nobility and gentry of Elizabethan and Jacobean times, these farmhouse specimens may seem rude and uncouth, but they belonged to a class who required strongly made articles for

daily use, and that is why they have endured in perfection up to the present time.

It may interest the reader to know where the furniture came from and how it was collected. More than thirty years ago I lived up in the hill country between Sheffield and Penistone. The moors in this district extend for many miles, and the Pennine range of hills attains an altitude in some places of eighteen

hundred feet above sea level. No doubt at one time the heather grew on the lower grounds, but gradually the land was reclaimed, and cultivation went on till a point was reached when it no longer paid the farmer to proceed. Wheat and barley could not be grown at high altitudes, and oats were the ordinary crop on the moor edges.

Every one familiar with the moors knows those



OLD FARMHOUSE FOUR-POST BEDSTEAD

Farmhouse Oak Furniture



BEDSTEAD HEAD OF FOUR-POSTER ILLUSTRATED ON PAGE 44

great ice-borne rocks which lie on the hill sides, composed of rough sandstone grit. These were of great use to the early cultivator, for he broke them up for building stone for his house and the walls round his fields. Many of the farmsteads are as old as the time of Queen Elizabeth, and I was able to trace back the pedigrees of the owners in the parish registers which dated from that queen's reign. These homesteads were mostly furnished to a certain extent with old oak, and in one case the house had been altered in Jacobean times to allow an oak table twelve feet long to be placed in the kitchen. The wall had been taken out and a recess made, so that the table would not come too far into the room. On one side of the table, and built into the wall, was an oak settle to seat the

company, and oak forms were placed on the other side. I saw the farmer and his family and labourers all at dinner, and so well kept was the table top that it shone with a splendid polish. Upstairs in the same house was the four-post bedstead and the wardrobe given

in the illustrations.

The farm was a freehold, but at the time I speak of agricultural depression had in a great measure ruined the farmer, and his land was heavily mortgaged. The district was cut up into these small freeholds, and it naturally followed they were the first to feel the effects of a fall in prices, especially as under the best conditions they were always struggling with an adverse climate. I have seen the oat stooks out in the fields in December with the snow on the ground and grouse picking the grain off the sheaves.



SIDEBOARD MADE UP INTO A WARDROBE



OLD FARMHOUSE CHAIRS

In many cases the old oak went to a purchaser by private arrangement in preference to having it sold by auction with the farm stock. It was in this way I got together some valuable specimens, which represent the furniture used by this typical class of yeoman that has now vanished and gone. Some of the families had held the lands long before the time of Queen Elizabeth, and one case I know where the title deeds went back to the reign of King John. The farmer sold the oldest deed for five pounds.

Many years after leaving this part of the country I received a letter to say that an old farmer had died and left in his will that if his children ever sold his oak bedstead it was to be offered first to me, as I had often admired it. His son in this letter named a small sum, which I gladly paid, and though some slight repairs were needed in the bedstead head, that part was in excellent state. The foot of the bedstead was worm eaten and decayed and had to be renewed. The illustration of the bedstead head with its pilasters and arches surrounded with nail head moulding is the most elaborate, and probably the earliest of the bedsteads I have seen on the Yorkshire moors. The proportions are remarkably good, and the delicate incised work of the panels is beautifully done.

In a house adjoining where the farmer lived I found a sixteenth century sideboard, which in my ignorance

I thought was a piece of furniture made up from an old bedstead, as the two lower shelves were supported by four melon-shaped pillars, one pair of these with cup and cover. The upper and narrower shelf was supported with early Elizabethan caryatides. I am unable to give an illustration of this interesting piece, as I foolishly introduced two cupboards, with panels, into the lower part to make the piece of furniture more useful. Happily the workman who made this alteration, and who knew more than I did, told me he thought I should some day regret what I had done, so he had only fixed the cupboards in a manner that they could be easily removed. It is in this way ignorant people, and dealers especially, destroy original pieces of furniture. The public taste craves for plenty of carving, so when some old oak pieces are found with plain panels, they are instantly carved with designs utterly at variance in most cases with the date of the article itself.

But a still greater mistake is made by dealers. They persist in making the oak black with staining, as if the colour added to the antiquity. In nearly every instance of the pieces I have collected no stain at all has been used. The oak is of a deep grey tint, only I am afraid that hardly expresses the colouring which age brings to oak when untouched by stain or oil. Even in the case of an armoire which I got at a

Farmhouse Oak Furniture

farmhouse, and which had been outside in the yard for many years exposed to the weather, the colour of the wood was very little darkened. This piece was illustrated in the Notes of *THE CONNOISSEUR* a few years since, showing its perpendicular windows and a centre window of circular flamboyant pattern.

It is remarkable that out of a collection of some seventy pieces of oak, I have only one bit of inlay work, and that is on a chest. This elaborate style is found more often in the manor house furniture.

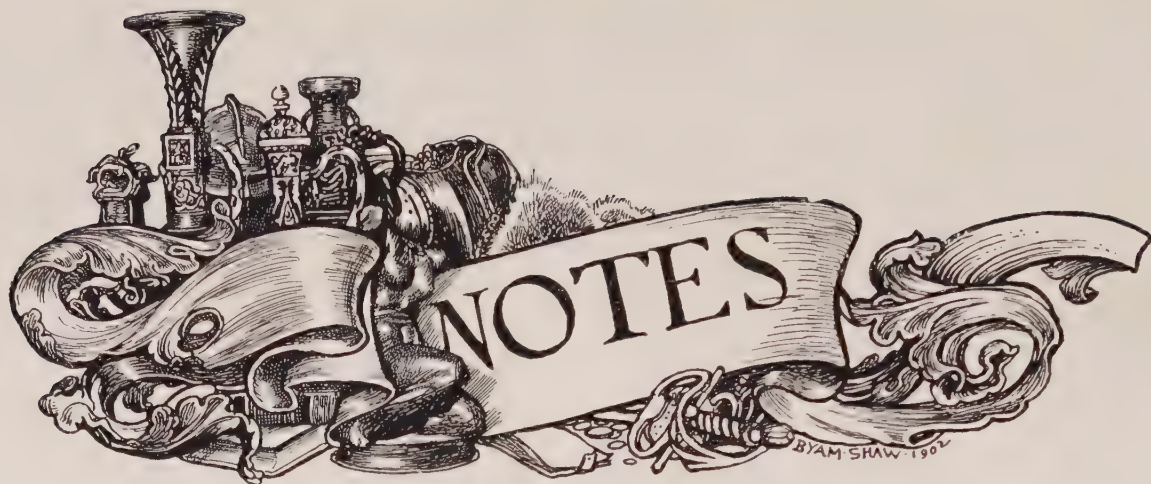
The Yorkshire chairs speak for themselves. They have not got the mask of Charles I. upon them, and are probably of a date later than his reign. They and the armchair came from a farmhouse, which also contained a very fine early Jacobean four-post bedstead. Bedsteads were distinctly rare in this district, and I only got four. Two of these had posts and two were without. There was another I saw with no posts, the back of which was actually built into the wall of the room. It was beautifully carved, but the damp had affected it. The house, which was an inn, was right up on the moors in a lonely situation, and its heavy mullioned windows made it look decidedly gloomy. Scratched on one of the lozenge-shaped panes of a window, and in a quaint hand, were the words: "O ye beautiful Mrs. Dorothy W."

The commonest article to be got in old oak was naturally the dower chest, and the one given in the

illustration is an exceptionally fine specimen. These chests often ended their days as corn bins, and I have rescued more than one from a farm stable. It is impossible to look at a collection of farmhouse old oak without feeling how utterly incapable we are at the present day of producing furniture of such beauty of design and sense of proportion. Yet it was all the work of local men, who had no board school or school of art to train them. When I lived on the moors, Mr. John Ruskin came to stay with me, and he was much struck with the oak carving and wished to found a college up there, where men could go and think out beautiful designs in carving and architecture undisturbed by the rush and hurry of the present day. He believed that there could be no original work without long study and preparation, and that we had lost our power of producing good things by our haste and lack of contemplation. The good furniture of our generation is merely a copy of the old, and this holds true also in architecture. I daresay Mr. Ruskin was right, but the world moves too fast for people to contemplate if they are to succeed at all. We care nothing for those who three hundred years hence may handle our chairs and tables, so we produce what will sell now with a profit. It is, nevertheless, a remarkable fact that many of the old farmhouse bedsteads and chairs will command a higher price to-day than some of the best made articles of well-known furnishers.



OAK DOWER CHEST



AWAY from the beaten paths, away from the blare and bustle of the city, Mr. Stephens, of Calcutta, spends most of his time among his rare gems of ancient china, the history of which carries one back into the dim and hidden past. Visions of Eastern palaces; the sound of weird, eccentric, passionate music; the tinkle of bell-bedecked, dark-eyed beauties in creations of shimmering silk; be-jewelled potentates lounging in all their Oriental splendour pass before us as we study these wonderful treasures in the world of china. The Hookah—shown

**Chinese
Porcelain
in India**

in No. i.—is of five sparkling colours and most picturesque in its dainty floral decorations, and has often soothed the troubled mind of august dignitaries in the Moorshedabad Palace, and wafted them to Elema, Mecca, or other spheres of ecstatic bliss. The Hookah stands, at the side, are in three colours of equal brilliance.

It would be difficult to find a more finished or perfect piece of cock plate in famille-verte than the sample shown in No. ii. The unique little tea caddy brings to mind a favourite and poetic custom of English captains and officers who, on visiting China,



NO. I.—HOOKAH AND STANDS



NO. II.—FAMILLE-VERTE PLATE, BOWL, TEA CADDY, AND INKSTAND



Sir Joshua Reynolds, Pinxt.

S. W. Reynolds, Sculp.

BACCHANTE WITH YOUNG FAUN



NO. III.—PEACOCK BOWL



NO. IV.—CELADON WARE

had their ships painted on china caddies by Chinese artists and presented them to their sweethearts on returning to England.

The octagonal inkstand to the right, in perfect preservation, is a much-prized relic of the ancient palace, for 'tis said that on great occasions the old kings and princes used this stand, which contained a sacred ink.

Contrary to the idea of bad luck which some superstitious Westerners associate with peacocks, the

Eastern nations look upon them as birds of fortunate omen, and in these fine specimens of porcelain (No. iii.) we see in the top bowl two peacocks who will bring innumerable properties to every food placed therein, and the Royal Family of Oudh have often eaten out of this bowl those Eastern dishes of which the palace chef alone knows the mysteries of their composition.

No finer specimens of Celadon ware could be found than these four pieces (No. iv.), which are of true sea-green with a perfect glaze, particularly the



NO. V.—UNDERGLAZE PORCELAIN



NO. VI.—VASE AND GINGER JARS, MAZARIN BLUE

two incense burners. They were originally in the Summer Palace at Peking, but found their way into the outer world after the Boxer trouble.

In making their obeisance to the gods of wealth and wisdom, the mandarins of ancient China always used a peculiar amber-coloured wine kept in one of the quaint bottles shown on the left of picture No. v. The three specimens of underglaze porcelain are handsome, and display an unusual artistic conception of harmony.

The vase and ginger jars (No. vi.) in the Mazarin blue ground have all the flowers and butterflies in their natural size and colour, and are looked upon by Mr. Stephens as exceedingly rare pieces. — OLIVER BAINBRIDGE.

A Madonna by Jacopo Bellini

THE Uffizi Gallery has been enriched

recently by an important Madonna, by Jacopo Bellini. This picture, which may be considered his masterpiece among the few authentic works from his brush that have come down to us, opens

quite a new page of the history of his activity. Jacopo Bellini, who was, to use the words of a keen critic of the Venetian School, "a man whose eyes were ever open, eager for the most varied visual impressions," is unfortunately too poorly represented in the Italian and foreign collections. With the small Madonna of the Venice Academy, and the similar one of the Tadini collection at Loreve, the Christ of Verona, and two or three works attributed with little reason to the master, Italy could, before the acquisition of the Madonna for the Uffizi, boast of neither many nor very significant works by the



MADONNA AND CHILD

BY JACOPO BELLINI



RETURN FROM MARKET BY TROYON
DONALD BEQUEST, GLASGOW



ITALIAN SCENE BY TURNER
DONALD BEQUEST, GLASGOW

founder of the Venetian School, whilst two new pictures from his brush have recently been identified at the Louvre and in Dr. Richter's collection in London. This meagre material had to suffice for establishing the personality of this far too little known master.

Jacopo Bellini has suffered at the hands of Fate. His fame, which was great already during his life, and his name, which was famous among artists and honoured by the poets, have gradually been obscured and almost forgotten, else it would have been impossible that nearly all his works should have been lost or destroyed. Of all his paintings at Verona Cathedral, at Ferrara, at Padua, nothing remains but the records left by Vasari and by some documents, and of his numerous minor pictures even the records are lost. The founder of Venetian painting owes his present glory more to the names of his sons than to his own work. Through a strange irony of fate, contrary to so many artists whose entire life is a mystery, and whose activity is profusely illustrated, we know in his case more about the events of his life than about his artistic work. Thus the picture acquired by the Uffizi, which is unanimously attributed to this famous master, is one of the most interesting and precious works that have recently been added to the public collections of Italy.

Jacopo Bellini shows in this Madonna all his individuality and all his genius far more completely than in the other two Madonnas of Venice and Lovere, to which it is so closely related in form and sentiment. Here appears already the personality of a master, formed by the School of Gentile da Fabriano and then influenced by the art of the Paduan School and of Donatello and Mantegna. We have here all his sentiment, all his sense of painting, his special and permanent characteristics, his customary alabaster tone a little relieved by cold touches round the lips, the nostrils, the eyebrows; the same half-open, somewhat sleepy, straight and large eyes; the usual decorative motifs, the same harmony, the same colouring; but everything more alive, more varied and intense. The feeling, too, already very sweet and tender, is here deeper and more intimate, and the harmony of the colour corresponds to that of the sentiment.

Thus this admirable little Madonna completes definitely our knowledge of his art; it compensates us for the loss of other authentic works, and outlines for us as clearly and exactly the personality of the founder of the Venetian School, which was hitherto hidden, so to speak, in the shadow of a profound mystery.—
A. J. RUSCONI.

AMONGST the many benefactors who, by their generosity, have contributed to the wealth of the Art Gallery of Glasgow, and to its world renown, the late Mr. James Donald deserves to occupy a foremost place

**The Art Gallery
of Glasgow**

in grateful recognition. Mr. Donald was a native of Bothwell, his business life was spent in Glasgow, and the later years of his retirement were passed principally in London. He never forgot the place of his birth, and any debt he owed to the city of Glasgow has been nobly repaid, not only by the pictures and other art objects included in his bequest to the Corporation, but by great legacies for technical education and for charitable institutions. Of a disposition as modest as he was refined, Mr. Donald possessed a most delicate and independent appreciation of art. The class and character of the works he acquired afford the most striking testimony to the purity of his taste and the accuracy of his judgment. Mr. Donald made no secret of his intention of bequeathing his collection of pictures to Glasgow, and there could be no more fitting or worthy monument to his memory in the city where his wealth was so honourably acquired and so admirably invested. With characteristic modesty he attached no condition to the bequest beyond the hope that the works would be exhibited in a manner befitting their artistic importance and value. We are able to reproduce two of the paintings included in the bequest, namely, Troyon's *Returning from Market*, and Turner's *Italian Scene*.

THE *Adoration of the Infant Saviour*, which is the subject of our frontispiece this month, is the work of the early sixteenth century painter known as the "Master of the Bartholomew Altar," and formed part of the Hainauer collection. The very clear and decided drawing of this admirable picture, and the light, enamel-like tone and quality of the colour point unmistakably to this anonymous master, from whose brush scarcely more than a dozen pictures are known.

One of these is the famous St. Bartholomew triptych at the Munich Gallery, to which he owes the name that now serves for his identification. He was probably a pupil of Martin Schongauer, but must have continued his studies in the Netherlands, since the Madonna, the group of angels, and the St. Joseph of this *Adoration* are clearly borrowed from a triptych by Rogier van der Weyden, which was formerly in a church at Middelburg and is now in the Berlin Gallery.

By kind permission of its noble owner, Lord Fitzhardinge, I am able to give the readers of *THE CONNOISSEUR* a few particulars connected with this interesting piece of old English silver, associated as it is with a great historic name. This cup is described in the plate-book at Berkeley Castle in this manner:

"This was a favourite cup of Earl Godwin's from which on every morning he used to quaff, but as the legend runs, he neglected once his usual custom and on that day the sea swallowed up the chief of his estates, now known as the Godwin Sands. May the Lord prosper us." The cover of the cup is inscribed inside: *"Earl Godwin, 1066, new gilt for the present Earl of Berkeley's coming-of-age, 1766."* It is obvious from the foregoing extract, and from the engraved inscription, that this piece of plate was for long believed to have been the original cup of the famous Earl Godwin, but, alas! it is not so, for it is evident from the style and decoration, and other features, that the cup is formed from a silver mace-head of the reign of James the First, the stem and foot being a later addition. No record exists of the disappearance of the original, nor of its form.

It may have been in the form of a horn, with silver mounts, a favourite type of drinking vessel in the Anglo-Saxon period. A cup of this form with gilt mounts may be seen in the Anglo-Saxon Department in the British Museum. Godwin, as is well-known, was Earl of the West Saxons, and in Cnut's absence from England he acted as Governor of the realm. He was sent by Edward, with Earls Siward and Leofric, to Winchester to confiscate the possessions of Emma, the King's mother, and the suggestion has been made that the "Earl Godwin Cup" may have

been one of her treasures. Like numberless exquisite and costly examples of the art of the mediæval silversmith, this historical relic in all probability was destroyed during the Wars of the Roses, or at one of the other troublous periods in the history of this country, when so much plate was melted and coined.

We must not fail to add the interesting fact that the House of Fitzhardinge, which has held Berkeley Castle from the Conquest, descends in the male line from Eadroth, the "staller" of Edward the Confessor, and of Harold, the son of Godwin.—E. ALFRED JONES.



THE "EARL GODWIN" SILVER-GILT CUP AT BERKELEY CASTLE

THE subject of our colour-plate by Bar-
tolozzi
Our after Sir
Colour-plates Joshua
Reynolds, *Leicester Fitzgerald Charles Stanhope, Fifth Earl of Harrington*, was born in 1784. Entering the army in 1799, he later served in South America, and was present at the attack on Buenos Ayres. He espoused the Greek cause with Byron and brought the famous poet's body to England at his death. His elder brothers having died

without children, he in March, 1851, succeeded to the Earldom of Harrington, holding the title for eleven years.

Our colour-plate, which represents him in his early childhood, is a treasured possession at Harrington House, it bearing the title "Sprightliness." He was also painted by Reynolds in military uniform on horseback, this picture being at Elvaston.

Our colour-plate, *The Birmingham Mail near Aylesbury*, is another of our series of Alken prints; and we give as another plate, a reproduction of one of S. W. Reynolds's small plates, a note regarding which appeared in our November number.

THE charm of Old China is one which few people are able to resist and in which most are able to indulge to a more or less degree, however modest their means. But to the collector and Old English Toilet Ware to the amateur of Old Furniture in particular, there have been many difficulties to obtain toilet ware to give the finishing touch to an otherwise carefully thought-out scheme of furnishing.

Thanks, however, to the energetic co-operation of some of the oldest established English Potteries with Messrs. Heal & Sons, Tottenham Court Road, they are now able to show an extremely interesting collection of reproductions of Old English Toilet Wares, reproduced from the original designs still in the possession of the makers of the celebrated Wedgwood, Spode, Copeland and Mason ironstone wares, as well as of other equally interesting reproductions from less well-known potteries.

THE decline in piano playing in the English home is undoubted, but the progress made by the combination of the mechanical players with the finest Mechanical English pianos more than makes up this Piano Players loss. It is now possible to obtain pianos in any style fitted with the player for use by the ordinary keyboard or by the aid of the music roll, and The Orchestrelle Co. associated with Messrs. Broadwood, and The Angelus Co. with Messrs. Brinsmead, in supplying such instruments are without doubt greatly assisting a desire for classical music which has made such advances in England.

"Eridge Castle and its Contents."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Referring to the article "Eridge Castle and its Contents" in this month's CONNOISSEUR, allow me to point out that the illustration of the model of the line of battleship on page 223 must be that of H.M.S. "Victory," and not of H.M.S. "Foudroyant." The model is that of a "three-decker"; the "Foudroyant" was a two-decker (80 guns); the "Victory" a three-decker (100 guns).

The "Victory," as is well-known, brought Nelson's remains to England after the victory at Trafalgar.

The "Foudroyant" at that date was engaged in the blockade of Brest, and formed one of "those far-distant storm-beaten ships upon which the grand army now looked," but which "stood between it and the dominion of the world" (Captain Mahan).

She (the "Foudroyant") had flown Lord Nelson's flag, but that was June, 1799—July, 1800, during the Lady Hamilton time.

Incidentally, I may mention that I have a letter from my grandfather (to his father), dated on the "Foudroyant" "cruising off Brest," written at the time of Trafalgar, and referring to that great victory.

Yours faithfully,

F. L. MAWDESLEY.

Dec. 5th, 1906.

Books Received

- The Old Engravers of England*, by Malcolm C. Salaman, 5s. net ;
Landscape Painting, by Alfred East, A.R.A., 10s. 6d. net ;
Porcelain : A Sketch of Its Nature, Art, and Manufacture, by William Burton, F.C.S., 7s. 6d. net. (Cassell & Co.)
Chats on Old Prints, by Arthur Hayden, 5s. net ; *Life of Auguste Rodin*, by Frederick Lawton, 15s. net. (T. Fisher Unwin.)
Crome's Etchings, by Henry Studdy Theobald, 10s. 6d. net ;
Eighteenth Century Colour Prints, by Julia Frankau, 7s. 6d. net. (Macmillan & Co.)
Proverb Lore, by F. Edward Hulme, F.S.A., 5s. net ; *The Old Cornish Drama*, by Thurstan C. Peter, 2s. 6d. net ;
A History of Oxfordshire, by J. Meade Falkner, 3s. 6d. net ; *In the Name of the Bodleian and Other Essays*, by Augustine Birrell, 2s. 6d. net. (Elliot Stock.)
The Enchanted Land, by Louey Chisholm. (T. C. & E. C. Jack.) 7s. 6d. net.
The Gem-Cutter's Craft, by Leopold Claremont, 15s. net ;
Rossetti, by H. C. Marillier, 1s. net. (George Bell & Sons.)
I Disegni Della R. Pinacoteca Di Brera, by Francesco Malaguzzi Valeri. (Alfieri & Lacroix.)
The Cathedrals of Spain, by Charles Rudy. (T. Werner Laurie.) 6s. net.
The Life of William Blake, by Alex. Gilchrist, edited by W. Graham Robertson. (John Lane.) 10s. 6d. net.
Venice, by Pompeo Molmenti, 21s. net ; *Five Italian Shrines*, by W. G. Waters, 12s. net. (John Murray.)
The Tower of London, by Canon Benham. (Seeley & Co.) 7s. net.
William Blake (Vol. I.), Illustrations of the Book of Job, with a general introduction, by Laurence Binyon, 21s. net ;
Velasquez, by A. De Bernete, 10s. 6d. net. (Methuen & Co.)
Evelyn's Sculptura, by C. F. Bell. (The Clarendon Press.) 5s. net.
The Fine Art Collection of Glasgow, with an Introductory Essay, by James Paton, F.L.S. (Jas. Maclehose & Sons.) 42s. net.
Leonardo da Vinci, der Denker, Forscher und Poet, by Marie Herzfeld. (Eugen Diedrich, Jena.) 10m.
Ein Wiedergefundenes Bild des Titian, by Hugo von Kilenyi. (Buchdruckerei Pallas, Budapest.)
Thomas Stothard, R.A., by A. C. Coxhead. (A. H. Bullen.) 16s. net.
Hokusai, by E. F. Strange, 1s. 6d. net ; *Oxford*, by H. J. L. J. Massé, 1s. 6d. net. (Siegle, Hill, & Co.)
Stories of the Italian Artists from Vasari, by E. L. Seeley. (Chatto & Windus.) 7s. 6d. net.
The Royal Academy Exhibitors, 1769-1904 (Vol. VII.), by Algernon Graves, F.S.A. (Hy. Graves & Co. and G. Bell & Sons.) 42s. net.
The Golden Days of the Renaissance in Rome, by Rodolfo Lanciani. (A. Constable & Co.) 21s. net.
Who's Who, 10s. net ; *Who's Who Year Book*, 1s. net. (A. & C. Black.)
Etchings of William Strang, A.R.A., by Frank Newbolt. (Geo. Newnes.) 7s. 6d. net.
Les Verrières de l'ancienne église Saint-Etienne à Mulhouse, by Jules Lutz. (Carl Beck, Leipzig.) 3 mks.
The Bible in Wales. (Henry Sotheran & Co.)
Staffordshire Pots and Potters, by G. Woolliscroft and Fred. A. Rhead. (Hutchinson & Co.)

An Unpublished Manuscript By Wenzel Jamnitzer

To the Editor of THE CONNOISSEUR.

SIR,—The unpublished manuscript of Wenzel Jamnitzer (THE CONNOISSEUR, November, p. 192) is no unknown work of the great German goldsmith. As it figured in the Catalogue of the Leipsic Antiquarian Boerner, 1869, it was described in this year in German reviews and daily papers (conf. "Beilage zur Ahgemaïne Zeitung," Jan. 26, 1869). The London manuscript, named Schreibstisch, is really the description of a once existing writing table, which Jamnitzer himself had constructed and adorned with the named instruments (geometrical, astronomical, &c.), for Jamnitzer was something of a Lionardo or Cellini. After Jamnitzer's death the writing table was sold for 1,300 florins (Max Frankfurter, Beiträge zur Geschichte von Wenzel Jamnitzer und seiner Familie, No. 117). The Nurnbergian Doppelmayr (1671-1756) in his "Historische Nachricht von den Nürnberger Mathematiks und Kunstlern," 1730, p. 205, commemorates the writing table and the manuscript, which now lies in the Victoria and Albert Museum, but he does not say whether he saw still the writing table in nature or not. Of course, the precious London manuscript merits to be transcribed and published—1908 will be the 400th anniversary of the birth of the German Cellini; perhaps that will be an occasion for it.

Yours,

DR. MAX MAAS.

Subscriber of THE CONNOISSEUR since its beginning.

"An Unknown Hogarth"

To the Editor of "THE CONNOISSEUR."

SIR,—I have read with much interest the note in this month's CONNOISSEUR on a supposed alternative design for Plate IV. of *A Rake's Progress*. You state at the end of the note that this picture has neither been copied nor engraved; but I am able to inform you that a print of it does exist.

The scene depicted in your illustration is exactly reproduced in a print in my possession, bearing the following inscription:—"The Covt. Garden Morning Frolick. Invented and engraved by L. P. Boitard. Publish'd according to Act of Parliament, Octr. 9, 1747. Price one shilling."

This must be a rare print, as it is not mentioned in Stephens's *Catalogue of Satirical Prints in the British Museum*, though a similar *unsigned* print, probably a copy of the above-mentioned, is described under No. 2877 (year 1747) of that work, where the title is given as *Gaillardise du Commun Jardin*.

The question remains, whether the original picture can rightly be attributed to Hogarth. "Invented and engraved by L. P. Boitard" would seem to imply that the design belonged to that engraver, who, according to Bryan, came to England in the reign of George I. and died in London in 1758. Whether he was a painter as well as an engraver is not stated.

On the other hand, there is a circumstance connected with the print in my possession which points, though by no means conclusively, in the direction of Hogarth. The print occurs in a collection of engravings made in the eighteenth century by Francis Vernon, Esq., a nephew, I believe, of Admiral Vernon, the conqueror of Porto Bello. The earlier part of the large scrap book in which the collection is contained is taken up by a number of Hogarth's prints, some of which bear Hogarth's autograph and seal, on the well-known receipt forms which that artist issued to subscribers for his plates. The print in question comes in the midst of the Hogarths, and it is easy to conjecture that the collector attributed the design of it to him, for this is the only instance in which he has inserted a doubtful plate among the undisputed Hogarths.

I shall be very glad to give any further information in my power if it should be desired by any one interested.

I remain, Sir,

Yours very truly,

J. A. DODD.

South Hackney Rectory, N.E.

THE Brighton Arts Club held their annual Autumn Exhibition this year at West Street from November 2nd to the 10th. The Exhibition was one of the most successful, both in point of attendance and sales, which this Club has yet held, and this in spite of the very unpromising weather. Mr. Louis Ginnett's pictures were much admired, and sold well. Especially to be noted were his *Evening*, a Sussex scene, and his *Nocturne of Venice*. In figure subjects his *Isetta* in crimson was well painted, though failing to "get inside" a very attractive but very elusive subject. Mr. Longhurst's work this year showed versatility and decided promise. The broader handling of his *Sherwood Forest* attracted attention; but perhaps the really finest of his paintings this year was his *Bather*, where the landscape was treated with a delicacy and distinction reminiscent of Corot. I must not forget Colonel Goff's admirable *Ploughing on the Sussex Downs*; while Mr. Bond contributed some vigorous studies of heads. The only sculpture in this year's Exhibition was a small "Ideal Head," sent by Mr. Selwyn Brinton.

The week following saw the "Sussex Women's Art Club" Exhibition in North Street. Here Mrs. Burleigh showed some excellent figure drawings, among which I noted *At the Tomb* and *The Troubadour*; this artist is the wife of Mr. C. H. Burleigh, who had some good landscapes at the Art Club. Miss Norman's Italian scenes—*In Tuscany* and others—were to be noted at North Street, where Miss Adshead, Miss Earp, and Miss Churton had some good landscape work, *A Passing Shower* being especially to be commended; while Mrs. Claude Frazer tried some clever night effects, and Miss Boddington showed imagination in her *Forsaken Mermaid*. Here sculpture was represented by Miss Norman's *Study of a Boy*.

OUR colour-plate *Almacks* represents one of the aristocratic frequenters of the famous suite of assembly rooms erected in King Street, St. James's, in 1765. They were erected by a Scotsman named Macall, who inverted his name to obviate all prejudice and hide his origin. Balls, presided over by a committee of ladies of the highest rank, used to be given at these rooms, and to be admitted to them was as great a distinction as to be presented at Court. The rooms were afterwards known as Willis's, from the name of the next proprietor, and used chiefly for large dinners.

UPON the reference shelf of every book-collector's library there has been up to the present a blank, no bibliographer having attempted a history of English coloured books, despite their ever increasing popularity. Now, however, this blank has been filled, for as a volume in their admirable "Connoisseurs' Library," Messrs. Methuen have issued a sumptuous manual by Mr. Martin Hardie, wherein can be learned all there is to know of the subject.

Commencing with the *Book of St. Albans*, the first book issued in England with illustrations printed in colour, Mr. Hardie traces the history of colour-printing through its various stages up to the invention of the ubiquitous three-colour process. The art of chiaroscuro, colour-printing from metal plates, aquatint, chromo-lithography, and the various other processes all receive their due meed of attention, the work concluding with a chapter on the collecting of coloured books.

From the *Essay on the Invention of Engraving and Printing in Chiaroscuro*, issued in 1754 by John Baptist Jackson, the first book printed in colour in England since the appearance of the *Book of St. Albans*, up to the well-known colour-books of Messrs. Black, Mr. Hardie leaves no phase of his subject untouched, minor men finding a place in the record beside the great names of Ackermann, Rowlandson, and Alken, and almost forgotten processes receive equal attention with those of lasting popularity.

One of the most interesting chapters in the book, and one which will most appeal to the average collector, is that treating of Rudolph Ackermann, "the great presiding genius before whose magic wand so many pictorial books sprang into existence." "Always ready to welcome any discovery in art," Mr. Hardie

tells us, "Ackermann was one of the first to encourage the new art of lithography, for which Senefelder had taken out an English patent in 1800." His highest achievement, however, was the great series of books with coloured illustrations, published from 1808 onwards. Printed on hot-pressed hand-made paper, these books were illustrated with coloured aquatints, which in the history of book-illustration have scarcely been surpassed. The first of these was the *Microcosm of London*, now one of the most prized books of the nineteenth century. Following this came the *History of the Abbey Church of Westminster St. Peter's*, then in 1813 and 1814 appeared the *History of Oxford*, and *Cambridge University*, which in turn were fittingly followed by a history of the Colleges. So Mr. Hardie takes us through this interesting period in the history of books, carefully describing each book and making note of many important facts unknown to the average collector.

To Rowlandson Mr. Hardie devotes a whole chapter, and he also reserves the same space for that famous caricaturist's successors, Henry Alken and George Cruikshank, the latter of whom forms a link between the old school of Rowlandson and Alken, and the newer school of Leech and Thackeray.

Of especial interest, too, is the chapter devoted to Edmund Evans, Kate Greenaway, and Randolph Caldecott, in which the delightful colour-plates of the latter that so won the affection of both young and old are sympathetically reviewed.

The introduction of the three-colour process brings Mr. Hardie's excellent treatise to a close. From the point of view of the collector, this now all-conquering process Mr. Hardie contends is spoilt owing to its mechanical process. Opinions, however, will, it is thought, differ with his statement "that a collector may treasure an aquatint, a chromo-lithograph, a coloured wood-engraving, but a process plate, never." Moreover, Mr. Hardie continues with perfect truth, "it is extremely unlikely that the clay-surfaced paper essential to the finest printing from half-tone blocks will survive for a hundred years."

In conclusion the author briefly states his views on the collecting of coloured books, and their prices.

Four appendices are added which should be of great use to collectors: lists of Baxter books, of Ackermann's coloured books, of books with Rowlandson plates, and of books with Alken plates.

The plates, many of which are remarkably exact reproductions, are in every way worthy of the book, which there is little doubt will rank as the standard work on this phase of book-collecting.—W. G. M.



"MORNING DRESSES," MONTH OF NOVEMBER, 1795.
FROM "THE GALLERY OF FASHION."
BY N. HEIDELOFF, 1795.
(METHUEN & CO.)



MR. JORROCKS (LOQ.): "COME HUP! I SAY—YOU UGLY BEAST."
BY JOHN LEECH.
FROM "HANDLEY CROSS, OR MR. JORROCKS' HUNT."
BY R. S. SURTEES, 1854.

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

THE DERIVATION OF THE TERM "GLOBBED."

To the Editor of THE CONNOISSEUR.

SIR,—In this month's CONNOISSEUR your correspondent asks the meaning of "*Globbered*" china. You may like to refer him to the explanation which I have given in my *Pottery and Porcelain*, published by Truelove and Hanson under "Notes and Explanations," in alphabetical order at the end of the book. "*Globbered*" china was that which was imported into this country as blue and white oriental at a lower duty than *coloured* oriental. It was then *coloured* here and refired in rich and gaudy colours, with gold sometimes. A man named Unsworth, at the back of Hanway Street, did this work fifty or sixty years ago.

Yours faithfully, FRED LITCHFIELD.

ST. GEORGE AND THE DRAGON, by Benjamin West.

To the Editor of THE CONNOISSEUR.

SIR,—I cannot answer W.P.O.'s letter in Notes and Queries for November, but I may mention that in one of the Picture Galleries at Derby, I think the old Mechanics' Institute, is what is supposed to be West's *Treaty with the Indians* and also *Abraham and Isaac*.

Are these replicas or somebody's copies?

Yours respectfully, SAM LAWRENCE.

PHOTOGRAPHING ILLEGIBLE SIGNATURES.

To the Editor of THE CONNOISSEUR.

SIR,—I have an old oil painting dated 1661, the name of the subject, his age, and the date are quite clear, but the artist's name on a line between them is undecipherable. I have applied to two or three photographers here, but they don't know any method.

I believe there is some slow process of photographing ancient parchments, which is used in deciphering palimpsest manuscripts, but I can get no information here. Possibly you may know of some other method. Some of the letters of the name are tolerably clear.

Your obedient servant, J. J. ANDREWS.

ANTIQUÉ CHEST.

To the Editor of THE CONNOISSEUR.

SIR,—I notice that in your magazine a correspondent under the initials V. L. O. enquires about an antique "Treasure Box," which is similar to one described at South Kensington as of English seventeenth century workmanship.

In a book I have, entitled *Chats on Old Furniture*, by Arthur Hayden, there is an illustration of a chest

of French origin, containing several secret compartments, now in the possession of Dr. Sigeson, of Dublin, which seems to be identical with the one in your correspondent's collection.

The illustration is on page 157 of the book.

Yours truly, (Mrs.) J. M. FISHER.

HOPPNER'S "SLEEPING NYMPH."

To the Editor of THE CONNOISSEUR.

SIR,—I should feel greatly obliged if you would allow me through your columns to correct a widespread error in connecting the name of my grandmother, the 1st Lady de Tabley, with the well-known picture by Hoppner entitled *The Sleeping Nymph*, which was exhibited in the Royal Academy of 1806 and engraved by Wm. Ward in 1808. My grandmother was born in 1794 and therefore was only in her twelfth year when Hoppner painted this picture, and she was not married to my grandfather until 1810. This at once disposes of the possibility of the picture being associated with her in any way. The mistake has arisen from the fact that the picture of *The Sleeping Nymph* was commissioned by my grandfather and the engraving is dedicated to him as follows:—

"To Sir John Fleming Leicester, this plate of *The Sleeping Nymph*, from the original in his possession, is respectfully dedicated by his obedient servant,

WM. WARD."

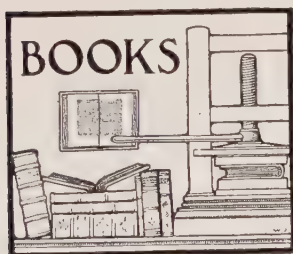
As a matter of fact a well-known model of Hoppner's named Miss St. Clare sat to him for the picture—she also sat to Northcote for the noted picture called *The Alpine Traveller*, engraved by James Ward in 1804, and to W. Owen, R.A., for the engraved picture of *Almeria*, as well as for his picture called *Expectation*, in which she is holding a watch to her ear, and for several other pictures that I need not trouble you with. In each of these pictures the striking similarity in likeness is at once apparent. The error seems to have originated in 1884 when John Chaloner Smith (*British Mezzotint Portraits*) in his list of Ward's mezzotints appends a notice that (*re Sleeping Nymph*) "this is said to be a portrait of Lady de Tabley," and my excuse for troubling you is that the error is repeatedly being duplicated in books dealing with Hoppner and also in catalogues of engraved portraits. Mrs. Julia Frankau (*Lives of James and William Ward—1904*); Mr. H. P. K. Skipton (*John Hoppner—"Little Books of Art"—1905*); and Mr. J. Chaloner Smith's son have all been most kind in acknowledging their error and in promising to rectify the mistake in any new editions of these works.

Yours faithfully,

ELEANOR LEIGHTON WARREN.



ALTHOUGH, as usual, several sales were held in October, the new season did not really commence till the following month.



On the first and second, Messrs. Hodgson disposed of a miscellaneous collection of books, among which were several works from the Kelmscott Press. These artistic and once highly-prized volumes experienced a

great fall some three or four years ago, from which they have never recovered, and, perhaps, never will in our time. On this occasion Morris's *Poems by the Way*, 1891, bound in the usual vellum, with silk ties, sold for £2 14s. In July, 1899, when the productions of this press, beautiful enough, as one admirer said at the time, "to take our breath away," stood at their height, as much as £15 was realised for a copy of this book in exactly the same condition as the one now sold. By December, 1903, the price had fallen away to £4. Curiously enough the *Recuyell of the Historyes of Troye*, 1892, has always stood firm at between £7 and £8, except indeed at one period of very acute depression, when all books alike, the very rarest and most valuable only excepted, experienced many vicissitudes. The price realised on this occasion was £8 2s. 6d. We must wait, however, till a long series of the Kelmscott books come into the market before pronouncing any opinion upon their present position and stability, or the likelihood of their attaining something approaching their former position.

The *Vale Press Shakespeare*, 39 vols., 1900-3, also declined in value shortly after publication, but now seems to be recovering itself. No set appeared in the auction room last season, but in October, 1904, the price was down to £5. It has now touched £7, a very noticeable increase. On the other hand *Dante's Inferno*, printed at the Ashendene Press four years ago, has dropped from £12 in December, 1905, to £7. The quoted prices are, of course, for copies printed on vellum,

the ordinary ones being worth about £3. The ups and downs in the market experienced by what we may call "fancy" books have been very noticeable for some years past, and there is no question that a very great deal of discrimination is necessary with regard to them. The demand for books of this class is never likely to subside entirely, though it is probable that it will ebb and flow, more or less erratically, for many years to come.

Other books which changed ownership at the same sale included Creighton's *Queen Elizabeth*, 1896, one of Goupil's Historical Monographs, £14 15s. (original wrappers); Bury's *Liverpool and Manchester Railway*, 1831, with 13 coloured plates, £7 5s.; a fine copy of Boydell's *History of the Thames*, 2 vols., 1794-6, £11 15s. (original boards, rebacked); an original copy of Kip's *Nouveau Théâtre de la Grande Bretagne*, 3 vols. in 4, 1714-16, £29 (old calf); Loggan's *Oxonia Illustrata* and *Cantabrigia Illustrata*, 2 vols. bound together in old calf, £19, and Sander's *Reichenbachia*, 4 vols., 1888-94, £12 10s. (half morocco). The work by Bury, above named, rarely has more than the thirteen plates found in this copy, but occasionally three large folding plates are added, and when that is the case the value is greatly increased. Last season Messrs. Hodgson sold an example with the full complement of sixteen plates. It realised £16 (half calf).

Messrs. Sotheby opened their rooms a few days late this season, their first sale occupying four days, commencing on October 30th. The catalogue comprised 1,336 "lots," and the total amount realised was less than £1,600, so that for this firm it was not important. Dean Sage's *Ristigouche, and its Salmon Fishing*, 1888, realised £32, which seems to be a record price. Dean Sage appears to have printed this work for his friends as much as for the public, since only fifty copies were at any time offered for sale. Another scarce, if not scarcer, book which on this occasion sold for £33, is Mrs. T. E. Bowdich's *Fresh Water Fishes of Great Britain*, published by subscription in 1828, twelve parts at a guinea each. It is on record that Sir Humphrey Davy's copy, bound in morocco extra, realised £76 at the Ashburnham sale nearly ten years ago, while another

brought £42 not long afterwards. Among the many other books sold on this same occasion we notice Tissot's *La Sainte Bible*, 2 vols., 1894, folio, £10 15s. (large vellum paper), and the same author's *La Vie de Notre Seigneur Jesus Christ*, the original French edition, 2 vols., folio, £17 10s. (*ibid.*); Pinder's *Speculum Passionis*, printed at Nuremberg in 1507, folio, with painted capitals and forty full page and thirty-seven smaller woodcuts by Hans Schaufelein, supposed to have been a pupil of Albrecht Dürer, realised £13 (old Venetian calf, rebacked).

The library of the late Mr. C. J. Spence, of North Shields, was sold by Messrs. Sotheby on November 5th and 6th, the 564 lots in the catalogue realising £3,937 13s., an amount largely made up of manuscripts, two of which sold for £1,145. These were both richly illuminated *Horæ* of the fifteenth century, containing some very fine and brilliant miniatures in the best style of art. The most noticeable printed book was the well known and very scarce *Seaven Bookes of the Iliades of Homer*, translated by George Chapman, and printed by John Windet in 1598, 4to. This copy, which realised £214, was in the original vellum, but had a number of leaves stained, while others were defective. Two examples were sold in 1904. One of them realised £230 (morocco extra), and the other £291 (old vellum). With each was bound up *Achilles Shield*, also printed by Windet in 1598. The "Seaven Books" and the "Shield" together constitute the first editions of Chapman's earliest translation of Homer, and were subsequently published together as *Homer, Prince of Poets*. An extensive collection of Civil War Tracts, comprising 645 pieces, realised £81; a slightly wormed copy of the *Nuremberg Chronicle*, printed by Coburger in 1493, folio, £19 (half calf); the very rare *Horæ*, printed at Antwerp on the 13th of June, 1495, £30 (oaken boards), and some other Hour Books quite as noticeable brought larger amounts still, as they were printed on vellum. On the whole, however, this was a sale of a very ordinary character. One book, though it had the title-page and three leaves damaged, brought £78. This was Nathaniel Shrigley's *True Relation of Virginia and Maryland*, 4to, 1669.

The sale of the late Mr. J. L. Toole's collection was disappointing from many points of view. There was none of that keen competition which characterised the Irving sale in December, 1905, the sum total realised for the whole of the effects amounting to but £722. The hundred lots of books sold for an aggregate of £147, and were mostly made up into "parcels." Ben Jonson's *Every Man in His Humour*, a prompt copy used by the "Splendid Strollers" in 1847-48, made £11, the highest amount realised for any of the books, and that was because it has been annotated by Charles Dickens. But for the fact of this small library of books having belonged to an eminent actor, whose name and good qualities are familiar as a household word, there would not have been any occasion to mention it.

A selection from the library at Mollington Hall, Chester, formed by the late Canon Blomfield, and

belonging to Mr. Guy Feilden, appeared on Nov. 10th, and sold for rather more than £500. A copy of Lord Bacon's *Proficience and Advancement of Learning*, 1st ed., 1605, realised £14 10s. (old vellum); Dugdale's *Monasticon Anglicanum*, 8 vols., 1846, £22 (morocco extra); the *Editio Princeps* of Herodotus, printed by Aldus at Venice in 1502, folio, £10 (old morocco, Renouard's copy), and the *Editio Princeps* of Thucydides, also printed by Aldus in the same year and at the same place, £9 10s. (modern pigskin). Of late years the Greek and Latin classics have fallen very greatly in value, and the time has long passed since books of this character were regarded as the head and front of every library worthy the name. These remarks do not apply with the same force to the original editions of these classics, and the prices named above are quite as high as would have been obtained at any time during the last twenty years for copies in equally good condition.

We now come to the celebrated Trentham Hall library, the property of the Duke of Sutherland, which occupied Messrs. Sotheby the whole of the week commencing November 19th. The catalogue, comprising 1,787 lots, was arranged in alphabetical order, so that the interest of the numerous Bibliophiles who attended the sale was evenly distributed. The first book to attract attention was imperfect, but it nevertheless realised £25. This was the *Æsopi Appologi Sive Mythologi* printed at Basle in 1501, small folio (title-page and blank leaf missing, modern russia). *L'Architecture à la Mode*, a work printed at Paris about the middle of the seventeenth century, containing 157 plates disclosing a large number of architectural, ornamental, and decorative designs, made £32 (old calf), and a copy of the first edition of Lord Bacon's *Instauratio Magna*, 1620, folio, £18 10s. (calf, leaf after "Catalogus" missing). It may be mentioned that the prices realised at this sale, though good, were not sensational. Very few books realised more than £25. Among those which did may be noted Berain's *Ornements*, a folio book printed at Paris, without date, £76 (old calf); another copy (see *ante*) of Mrs. Bowdich's *Fresh Water Fishes*, 1828, 4to, £36 (half morocco); Ibarra's edition of *Don Quixote*, Madrid, 1780, 4to, £26 (old French morocco, fine copy); *Coryat's Crudities*, 1611, 4to, a fine large copy (8½ in. by 6½ in.) with the printed title "Three Crude Veins," £36 10s. (russia, title cut into); Daniell's *Voyage Round Great Britain*, on thick paper, 8 vols., 4to, 1814-25, £49 (russia extra); the first edition of Sir Francis Drake's *Expeditio*, with the four folding maps, 1588, 4to, £340 (portrait missing, original vellum); an edition of Martial printed at Leyden in 1619, formerly belonging to Ben Jonson, with his signature, motto ("Tanquam Explorator"), and many notes in his handwriting, £100 (original calf); Latterbury's *Liber Moralium in Threnos Jeremiae Prophetae*, one of the earliest books printed at Oxford by T. Rood, 1482, small folio, £154, and a perfect but rather short copy (12½ in. by 8 in.) of Shakespeare's third folio, 1664, £390 (morocco extra). Two books, which realised high prices by reason of special circumstances, must not be overlooked. The first of these was Le Roy's *Les Politiques*

d'Aristote, 1576, and another work by the same in an elaborate red morocco binding, bearing the arms of Henri III., King of France and Poland, by Clovis Eve. This realised £660, which we believe to be a record price for a binding in leather. The second work was King Charles I.'s own copy of Nieremberg's *Historia Naturæ*, and some other pieces bound together in old English morocco, with the arms of the King on the sides. This sold for £395. The total sum realised for the 1,787 lots in the catalogue was £8,777 12s.

Messrs. Hodgson's sale of November 23rd comprised a library of old English books, removed from Yorkshire, and is noticeable chiefly for the extraordinary Caxton, which, notwithstanding its numerous defects, realised as much as £470, and has now passed into the national library at the British Museum. This contained fragments of *The Royal Book* (101 leaves), *The Doctrinal of Sapience* (53 leaves), and *The Book of Good Manners* (60 leaves), bound in contemporary stamped leather covers, perhaps the work of Caxton himself. The internal appearance of this book was pitiable in the extreme. Not only had scores of leaves been torn out, but many of those which remained had been cut close to the text. There had been no method in this madness, and there was no uniformity, for some of the leaves were cut close, while others were intact. All that need be said about the book is that it disclosed a shocking instance of misplaced energy on the part of someone who could have had no idea of its importance. The only other books necessary to mention were a fifteenth century *Book of Hours*, written by a French scribe on vellum, and finely illuminated, £400, and a copy of Pedro de Quiros' *Terra Australis Incognita*, printed at London in 1617, 4to, £27 (half bound). This book is noticeable as being the first in English on the discovery of Australia. A blank leaf was missing and one was defective.

On November 29th and 30th Messrs. Hodgson held a sale of a very important character. It was sixteen years since a copy of the rare second edition of Spenser's *Shepherd's Calendar* (1581) had been seen in a London sale-room. This was in June, 1890, when the library of Mr. Alexander Young was sold at Sotheby's, and the price realised was £22 (morocco). The copy now sold was fine and perfect, with fair margin throughout (7 ins. by 4 ins.), the only defects observable being on the title-page, which was somewhat soiled and had the blank margin on the fore edge cut away. The price obtained in this instance was £180 (old calf), while a very fine copy of the same author's *Complaints*, 1591, went for £86 (*ibid.*). What gave this sale its great interest was, however, the *Shakespeareana*. The first edition of the *Poems*, 1640, very slightly defective, but containing the portrait so often missing, sold for £220; the third edition of *The whole Contention betwene the two famous Houses, Lancaster and York*, 1619, 4to, for £75 (morocco gilt); the sixth 4to edition of *Hamlet*, 1637, £107 (unbound, a fine copy); and the spurious Shakespearean play, *Sir John Oldcastle*, 1600, 4to, which realised £64. A singular book by John Taylor, the

Water Poet, known as *Heads of all Fashions*, 1642, 4to, sold for £28. The woodcut title contains representations of seventeen heads, one of which is clearly that of Shakespeare. Lamb's *Tale of Rosamund Gray*, printed at London for Lee & Hurst in 1798, realised £93. During the last three years only three copies have been publicly sold in London, the last of which—a fine uncut copy with the Birmingham imprint—sold for £122.

A FEW interesting sales have been held in London during the autumn, but nothing of a sensational character calls for special notice.



Messrs. Phillips, Son & Neale sold on October 23rd the collection of pictures, objects of art, and decorative furniture of Mr. John Dale, and many of these articles were purchased at the sale at Fonthill Abbey in 1823.

The most noteworthy lot was a portrait by Dobson of King Charles's Dwarf, which realised 240 gns.; at the Fonthill sale this was lot 13 on the 24th day, and it then sold for 7½ gns. A Rembrandt head of a young man brought 200 gns.

On November 15th Messrs. Robinson & Fisher's weekly sale of pictures included a number of works in oil and pastels by Wynford Dewhurst, R.B.A., which varied in price from about £3 to 31 gns.

Messrs. Christie's first picture sale of the season was held on November 17th, and consisted of the collection of works by modern artists formed by Mr. A. G. Pirie, of Queen's Gate, London, and Stoneywood House, Bucksburn, Aberdeenshire. A total of £2,344 3s. 6d. was realised for 159 lots, the more important of which were: a drawing by Sutton Palmer of a mountainous lake scene, 19 in. by 29 in., 1887, 70 gns., and the following pictures: Sam Bough, *Otter Hunting*, 23 in. by 17 in., 1866, 46 gns.; H. Dawson, *A Coast Scene*, with stranded boats and fisherfolk, evening, 38 in. by 60 in., 1863, 50 gns.; Arthur Drummond, *An Interrupted Toilet*, 32 in. by 27 in., 52 gns.; and several by Alex. Frazer, *The Pasture Field: Mid-day*, 10 in. by 14 in., 62 gns.; *Old Well near Hamilton*, 10 in. by 12½ in., 58 gns.; and *Spring Time*, 9 in. by 13 in., 60 gns.

The sale of various properties on the following Monday (November 19th) included two pictures by A. Achenbach, *Ostend Pier*, 20 in. by 30 in., 1872, 110 gns.; *A Villa at Naples*, 23 in. by 30 in., 1879, 142 gns.; W. Maris, *Milking Time*, 13 in. by 9 in., 205 gns.; A. Melbye, *A Brig in a Rough Sea*, 36 in. by 50 in., 1876, 120 gns.; G. Chierici, *The Peasant's Family*, 29 in. by 42 in., 1875, 50 gns.; E. Grutzner, *In the Monastery Cellar*, 25 in. by 42 in., 1876, 290 gns.; and E. Voltz, *Watering Cattle*, on panel, 15 in. by 36 in., 1877, 300 gns.

Messrs. Robinson & Fisher sold on November 22nd some pictures which were originally in the collection of

the Earl of Wilton at Heaton Hall, near Manchester, but the only one of these worth notice was a portrait, erroneously catalogued as by Sir H. Raeburn, of *Sir Thomas Egerton, Earl of Wilton*, as Lieutenant-Commander of the Infantry Corps raised by himself in 1779 for His Majesty's service, whole length, in uniform, standing in a landscape, 170 gns.

On Saturday, Messrs. Christie sold the modern pictures and water-colour drawings of the late Mrs. H. K. Hallam, of Oakwood Hall, Romiley, and from other sources. Mrs. Hallam's pictures included: R. Ansdell, *Gathering Flocks on the Grampian Hills*, 35 in. by 78 ins., 150 gns.; P. H. Calderon, *Home after Victory*, 48 in. by 81 in., from the Royal Academy of 1867, 85 gns.—a great fall from the 900 gns. which it realized at the Sam Mendel sale of 1875; two by T. S. Cooper, *The Contrast: The beginning of November*, 1872, 48 in. by 72 in., from the Royal Academy of 1873, 200 gns.; and *Waiting for Hire*, 35 in. by 60 in., from the Royal Academy of 1867, 62 gns.; E. Verboeckhoven, *A Highland Landscape*, with sheep, dog, ewes and lambs, on panel, 26 in. by 33 in., 1863, 160 gns.; and W. F. Yeames, *The Fugitive Jacobite*, 44 in. by 71 in., from the Royal Academy, 1869, 100 gns. The other properties included an early drawing by J. M. W. Turner, *Salisbury Cathedral*, 19 in. by 26 in., 480 gns.; and the following pictures: H. H. La Thangue, *In a Cottage Garden; or the Sawing Horse*, 45 in. by 34 in., exhibited at the Royal Academy, 1896, 110 gns.; G. B. O'Neill, *The First Lesson in the Armoury: Thrust*, 31 in. by 26 in., exhibited at the Royal Academy, 1882, 102 gns.; and Lord Leighton, *Helen of Troy*, 83 in. by 60 in., exhibited at the Royal Academy of 1865, and engraved by R. Josey, 300 gns.; this realized 310 gns. at the Duchess of Montrose's sale in 1895.

A sale held by Messrs. Hampton & Sons, at Holland Park, W., in November, included a number of pencil sketches by Sir E. Burne-Jones which realized from 13 gns. to 27 gns. each; a small replica of the same artist's famous picture *King Cophetua and the Beggar Maid*, brought 290 gns., and his *Madness of Tristram*, 240 gns.; D. G. Rossetti, *Lady with Lute*, £150, and a study by the same artist, 210 gns.; and G. F. Watts, a small panel with figure subjects, 40 gns., and a portrait of Professor Kairis, 240 gns.

AFTER nearly four months' vacation, Christie's rooms re-opened for the season on November 15th, with the sale of the collection of old English pottery and porcelain formed by the late Mr. W. F. A. Wilson, the disposal of which occupied two days. This collection, which was notable for the large number of Staffordshire groups and figures it contained, also included a few examples of the Continental and Oriental factories, and it was in this last section that



the most important lot was found. This consisted of a Kang-He set of three equestrian statuettes of Chinese warriors, enamelled in green and colours, 8 in. in height, for which the sum of £409 10s. was given. Amongst the more important English items was a Derby dinner service of 142 pieces, painted with flowers on a dark blue ground, which made £115 10s.; a pair of interesting white Bow statuettes of Kitty Clive and Woodward in the characters of the fine lady and gentleman in Garrick's "Letha," which made £77 14s.; and in the Continental section must be noted a Della Robbia plaque, with the Virgin and Infant Saviour in relief, which realised £54 12s. In all, the collection, which was catalogued in 300 lots, totalled £4,379. This sale was followed on the 20th by the dispersal of the Chelsea porcelain the property of the Earl of Enniskillen, and some English, Continental, and Oriental porcelain from various sources, amongst which was included an old Dresden figure of a lady wearing a crinoline and carrying a pug dog, 11¼ inches high. This choice lot proved to be the gem of the collection, the final bid for it being one thousand guineas. It was brought to Christie's by its owner, who, quite ignorant of its value, was willing to accept a small sum for it. Manufactured at the Dresden factory between 1735 and 1756, when Count Brühl was at its head, and Kandler was chief modeller, the figure is believed to represent Countess de Kosel, one of the fair beauties at the Court of Augustus II., who was at that time Elector of Saxony.

Four years ago, at the Earl de Grey's sale, a Dresden crinoline group, only 6 inches high, realised £1,102 10s. Apart from this delightful figure the sale was not remarkable; the Chelsea items including a group of a lady and gentleman seated beneath a tree with Cupid overhead, for which £141 15s. was given, and the same sum secured a set of three Crown Derby vases and covers, painted with flowers on a white ground.

One or two notable prices were obtained at the sale on the 23rd of the china and furniture of the late Mr. W. Clarence Watson and others. A beautiful old Chinese beaker, enamelled with panels of cocks, peonies, and other flowers on a floral groundwork, with black enamelled ground, of the Kien Lung period, made £315, and an old Worcester vase and a pair of Chinese powdered blue bottles, each made £105.

Some interesting items appeared in a sale held by Messrs. Branch & Leete, Liverpool, recently, at Gayton Cottage, Heswall. They included a collection of Wedgwood medallions, which were purchased for £115, a silver helmet jug made £87, and two goblets, £22 5s. 6d.

MESSRS. PUTTICK & SIMPSON sold a large collection of arms and armour, including a portion of the collection of Viscount Wolseley, on the 22nd. The most notable lots were a pikeman's suit of the time of James I., with the armourer's mark B.H. and a crowned A, which made £22 11s. 6d., and a demi-suit of the time of Elizabeth, which realised £27 6s.

A LARGE collection of plate and jewellery of the late Mr. J. L. Toole was dispersed at Willis's rooms on

The Toole Sale

November 15th; many of the items were gifts from His Majesty the King, Sir Henry Irving, and others. A two-handled strap cup of antique design, presented to Mr. Toole by the King when Prince of Wales in remembrance of Sandringham, 38 oz. 15 dwt., made £26 3s., at 13s. 6d. per oz., and a pair of candlesticks, presented under similar circumstances, produced £10 10s. The most notable lot was a watch-chain with locket and sovereign purse, worn by Sir Henry Irving at the time of his death and presented to Mr. Toole by H. B. and L. Irving, which realised £67 4s.

MESSRS. GLENDINING & Co.'s recent sales of coins and medals have included an interesting group awarded

Coins and Medals

to a private of the 78th, the Ross-shire Buffs (Seaforth Highlanders), consisting of the Victoria Cross, the Indian Mutiny Medal, and the I.G.S. Medal, with bar for Persia, and a Field Officer's Gold Medal for the Battle of Nive with the M.G.S. Medal, which made £47 and £60 respectively.

THE stamp sales which commenced in the middle of September have included a remarkable number of important lots, and everything points to

the present season being a record one.

Messrs. Glendining & Co., who have held already about half a dozen important sales, including a portion of the valuable general collection formed by Dr. H. Hetley, have sold many high-priced lots. At their sale on the 2nd of October a 1d. Transvaal with wide roulette, Gibbons No. 258, made £22 10s.; a Victoria 1d. green, rouletted, with star watermark, Gibbons 51, went for £12 2s. 6d.; and for £11 was sold a United States 10 dollars, with the perforations clear of design on all sides. On October 16th and 30th the same firm sold a Great Britain Government Pcls.,

1891-1902, 1s., with sur inverted, £30; a British Central Africa, 1898, 1d. red and blue embossed, with the centre inverted, £43; a sheet of sixty Transvaal, 1879, 1d. in black on 6d. black, showing all the varieties, £90; a Hawaii, 1851, 13 cts. blue, with top right-hand corner repaired, £43; and a Western Australia, 1854, 4d. blue, with centre inverted, one of only a few copies known, realised the large sum of £180. The chief lots in the Hetley collection were a Tuscany, 1860, 3 lire yellow, £29; a mint block of four Transvaal, 1887-90, £5 deep green, £22; a British Guiana, 1850, 4c yellow, on piece cut to shape, £22; and a Tasmania, 1853, 4d. orange on laid paper went for £28.

Messrs. Puttick & Simpson also had several successful sales, including the general collection of Lady MacLure and the British collection of the Rev. Arthur Ogle. Their most notable sale was that held on November 20th and 21st, which included, amongst other important lots, a fine copy, though heavily cancelled, of that rarity a Cape of Good Hope, 1861, wood block 1d. blue error, which went for £50; an entire pane of Orange River Colony, 1900, V.R.I. 6d. carmine, second printing, showing the different varieties, £40; a pair of Barbados, 1881, 1d. on half of 5s. rose, one with full stop and one with comma after value, unused, and with very nearly full gum, £66; and St. Christopher, 1887, one penny on 2½d. blue, the rare small type, in mint state, £20. They also sold during September and October a Tuscany, 1860, 3 lire yellow, lightly cancelled, but with two small tears, which realised £32 10s.; and for a Great Britain Government Pcls., 1901, 1s. green and scarlet, with inverted overprint, £26 was given.

Of the items included in the sales held by Messrs. Ventom, Bull & Cooper must be noted a Board of Education King's Head 1s. green and scarlet, unused and in mint state, which fell to a bid of £57.

In Messrs. Plumridge & Co.'s sale occurred the following notable lots:—A Great Britain I.R. Official, 1902-4, 5s., carmine, unused, for which £21 was given; and a mint horizontal pair of Board of Education, King, 5d., realised £10.



Announcement

READERS OF THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books.—*Shakespeare's Works, 1702.*—8,565 (Dundee).—As your edition of this work is incomplete it is of no special value.

The Journal of Sentimental Travels, 1821.—8,582 (Wexford).—This book is worth £3 to £4 in good condition, and *The Post Captain, or Adventures of a True British Tar*, about £2.

Coins.—*German Ducat.*—8,546 (Tunbridge Wells).—The gold coin, of which you send us rubbing, is a ducat of one of the German States, and is worth about 10s.

Indian.—8,580 (Kasauli).—The silver and gold coins of Shah Alam you mention have no selling value in England, as there are practically no collectors of Indian coins here. We do not know their value in India.

Coin Testers.—8,587.—Old coin testers are very common, and are of little value. There were several sold at auction recently for about 2s. 6d. to 5s. apiece.

Engravings.—“*Cries of London*,” after **Wheatley.**—8,621 (Newcastle-on-Tyne).—The value of your prints depends upon whether they are original impressions, or only modern reproductions. The former are extremely scarce, and their value is so great that a very fine set, printed in colours, has realised £1,000 at auction, and from £500 to £700 would be a good average price. Condition, however, is everything, and a dirty stained set could not be expected to bring more than a few pounds. A good set of reproductions commands about 35s.

“*The Setting Sun*” (The Godsal Children), after **Hoppner.**—8,645 (Fowey).—A mezzotint engraving of this subject by J. Young realised 105 guineas at auction last month.

Frith's “Railway Station.”—8,584 (Gravesend).—An artist's proof of this engraving is worth £5 or £6.

Rubens's “Festes Flamandes.”—8,600 (Croydon).—A good impression of this engraving would fetch about 30s., but one in the condition you describe is almost valueless.

“*Cordelia*,” after **A. Kauffman, by Bartolozzi.**—8,614 (Sheffield).—The value of this engraving is about £1. The other two Bartolozzi you mention are worth only 4s. or 5s. apiece.

“*Give Me a Kiss*,” and “*I Will Have a Kiss*,” after **Adam Buck.**—8,628 (York).—These stipple prints, if in fine state, realise about £15 or £16 the pair. Your two stipple prints, in colour, after **Wheatley**, by **F. Stanier**, are not worth more than £4 or £5. They are rather unsaleable.

Hogarth Prints.—8,562 (Gillingham).—The first print you describe is known as “*The Battle of the Pictures*,” and refers to Hogarth's contention that the old masters were unduly esteemed, and contemporary work was not sufficiently appreciated. The second one explains itself. It is simply an elaborate receipt form used by the artist. Neither has any value.

Engravings by Bartolozzi.—8,633 (Crewe).—Judging by your description, you possess two plates out of a book, only of small value.

Portrait of the Right Hon. George Pitt, Lord Rivers, after Agasse, by J. Porter.—8,632 (Sidcup Hill).—Your print is worth only a few shillings.

Etching of “A Beggar.”—8,564 (Bristol).—It is impossible to give any opinion regarding your etching unless we see it. We do not think it is likely to be by **Gainsborough**.

“*Nelson on Board the San Joseph*,” after **Thos. J. Barker.**—8,570 (Brockley).—Your proof impression is worth about £1. The other two prints you mention are of little value.

Coloured Sporting Prints, by Pollard.—8,582 (Wexford).—It is impossible to value these without further information. Please let us know titles.

Etching marked I.S.L., 1553.—8,485 (Peckham).—Your etching is by **Llantsack.** The subject has been copied, but if yours is an original impression, it is worth £1 or £2. The artist's works are rare, but not extremely valuable.

“*Surrender of Calais*,” etc.—8,510 (Dunfermline).—The prints you mention are worth only a few shillings each.

Portrait of Robert Burns.—8,529 (Hastings).—Your coloured etching is worth only a few shillings.

“*Le Sacrifice d' Abraham*.”—8,533 (Llanarth).—Your French engraving is of no commercial value.

Claude Neilan.—8,549 (Margate).—The engraving you describe is one of the numerous works of this artist, and probably represents an incident in the life of one of the Saints. It has no selling value.

View of the River Po in Italy, after Claude Le Lorrain.—8,557 (Reading).—Your steel engraving is valueless.

Miniatures.—**John Bell Smith.**—8,595 (Hove).—A quite unimportant domestic painter, who executed landscapes, trivial cottage scenes, flowers, and a few portraits. He exhibited at the Royal Academy between 1830 and 1865 (the year of his death) twenty pictures in all. He also exhibited ten works at the Suffolk Street Galleries, ten at the British Institution, and about fifty in other places. He resided in Old Kent Road, but was a native of Northampton. Nothing much is known about the career of this artist, and his work as a rule is ordinary and commonplace, and not much appreciated.

Musical Instruments.—**Stainer Violin.**—8,538 (Thirsk).—Your violin, stamped **Stainer**, is unlikely to be a genuine one by the famous maker, **Jacob Stainer**, but is probably an ordinary factory violin made after his pattern. It would have little commercial value.

Objets d'Art.—**Woolwork Picture.**—8,553 (Stroud Green).—Your woolwork picture of **Landseer's Illicit Still** appears from the photograph to be a good example, but it is of a period not much collected, and its value will not exceed £4 10s.

Pictures.—**Hondecoeter.**—8,630 (Kettering).—An oil painting by this artist was sold at **Christie's** last month for 205 gns., but your example must be seen to be definitely valued.

Charles I.—8,506 (Northampton).—If you cannot forward your picture for our expert's inspection, send a good photograph, and he may be able to help you.

Pottery and Porcelain.—**French Dinner Service.**—8,578 (Folkestone).—From your photographs, the service you enquire about appears to be by one of the Paris factories. The mark is something like that of the **Rue de Bondy**, called “*D'Angoulême*,” and it may be an imitation of that. To form any opinion as to value, we must have a list of pieces in detail.

Plate.—8,554 (Merton).—Your description is too vague to enable us to say anything about your plate. It might be Chinese or English, and 100 years old or quite modern. It makes all the difference in the value. Please send us a photograph.

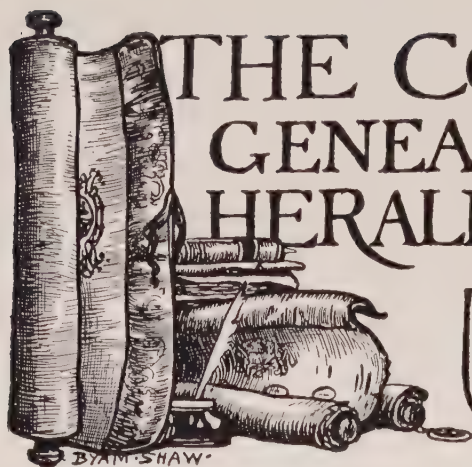
Rockingham, Coalport, etc.—8,591 (Sutton Court).—From your photographs and description, we should judge your specimens to be as follows:—(1) Vase, probably a very fine piece of **Rockingham**, value £15 to £20; (2) Pair of vases, appear to be choice specimens of **Coalport**, worth about £15. Several people besides **Turner** and **Lane Delph** made and marked stone china. The mark on your plate seems to be like one of **Minton's** dinner plates.

Chinese Blue Porcelain.—8,636 (Blythburgh).—We cannot value your blue china unless we see a specimen, as it depends upon its age and quality.

Mason Tea Set.—8,616 (Birkenhead).—Your tea service of 37 pieces, marked **Miles Mason**, should realise about £8.

French Porcelain Clock Case.—8,254 (Durham).—Your clock case, with **ormolu** fittings, is probably **French** make of about the middle of the nineteenth century. Its value, which depends largely on the quality and finish of the work, should be about £8 to £10.

Stamps.—**Tasmanian ½d. Green.**—8,543 (Coalville).—There is no particular value in either issue of this stamp, the first, say, about 1d., and the second about face value. The difference between the two issues is in the engraving, and if you compare specimens of each you will no doubt see the difference for yourself.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

821 (Slough).—Sir Robert Reynolds, of Elvetham, Hants, appears to have been the only person of his name knighted by Charles II., and it is very unlikely that he received the honour for the special services mentioned. Sir Robert was a son of Sir James Reynolds (knighted 28th April, 1618), of Castle Camps in Cambridge, and was a brother of Sir John Reynolds, who, as an officer in the Parliamentary forces, distinguished himself at the storming of Bridgwater in 1645. Robert Reynolds was one of the Commissioners sent to Dublin by Parliament in 1642, and, two years afterwards, he became a member of the Westminster Assembly. Although he had refused to act at the King's Trial, he was appointed Solicitor-General to the Commonwealth in 1650, and in Richard Cromwell's Parliament represented Whitchurch, Hants, becoming Attorney-General in 1660. At the Restoration, however, he was pardoned, and on 4th June, 1660, was knighted by Charles II. He married firstly, in 1635, Mary, daughter of Nathaniel Deards, of Dunmow, Essex; and secondly, in 1646, Priscilla, daughter of Sir Hugh Wyndham.

829 (New York).—The statement that the Virginian family of Moore is descended from the great Sir Thomas More, Lord Chancellor of England, 1529-32, is probably based upon an assertion in Foster's *Pedigrees of Yorkshire (West Riding) Families*, 1874. According to Foster, Thomas More, the fifth son of John More, who was the only son of Sir Thomas, married Mary, daughter of John Apadam (?) of Flintshire and had three sons, Cyprian (or Cressacre), Thomas, and Constantine; and of the last named Thomas, Foster adds, "whose descendants went to Norfolk and are now living in America." There is, however, no authority given for this statement and Foster was apparently in doubt as to the name of the eldest of the three sons. If a connection between those of the name in America and the family of the famous Chancellor could be established, it certainly would be interesting, as it is generally assumed that there are no descendants of the name and lineage of Sir Thomas More in existence.

835 (Dublin).—The pedigree of the Gorges family compiled by the Rev. F. Brown deals with the various descendants of Sir Ferdinando Gorges, one of whom was Ferdinando Gorges of Eye, Co. Hereford, whose offspring are stated to be "extinct in the male line." This statement is probably correct, but it is possible that there are descendants of his daughter Barbara, afterwards Lady Coningsby, who may be entitled to quarter her paternal Arms, assuming of course that she was an heiress or co-heiress. There are many curious particulars relating to Ferdinando Gorges in Lord Coningsby's "Case of the Five Hundreds of Kingston, etc., Co. Hereford." The *Case* is a statement of Lord Coningsby's claim to family estates in certain "hundreds" of Herefordshire, of which his father had, in his opinion, been defrauded by Ferdinando Gorges and others, and Coningsby uses very strong language with regard to the marriage of his father and Barbara Gorges. He describes Ferdinando as "Captain Gorges, a Barbadoes merchant," and suggests that the latter took advantage of his position as guardian of Humphrey Coningsby to bring about the marriage with his daughter. The marriage was dissolved by Act of Parliament after the birth of seven children, and she was still living in 1715.

838 (New York).—The Rev. Tobias Langdon was one of the Vicars Choral of Exeter Cathedral about the close of the seventeenth century; he was also Vicar of Woodbury, Co. Devon, and prebend of Endellion in Cornwall. He died in 1713, leaving issue, and several of his descendants are still to be found in this country. At Exeter Cathedral some of his musical compositions are to this day in use, where, too, is an inscription which begins, "Under the stony covert Langdon sleeps." One of Faber's scarce mezzotints is a fine portrait of the "Rev. Mr. Tobias Langdon, a celebrated Master of Music." It is impossible to say if this Tobias was a connection of Captain Tobias Langdon, the progenitor of all of the name in America, without going into the matter fully and making the necessary searches.

In order that, when the 1907 Spring Season opens, all their Departments may be stocked throughout with only the latest productions,

HAMPTONS

Will hold as usual, from

December 31st to January 26th, Their Great Annual CLEARANCE

In thousands of homes that are distinguished for the good taste and refinement of their House Furnishings, Hampton & Sons' Great January Sale has long been recognised as the most valuable opportunity afforded by the London Sale Season, and the enormous increase every year in the numbers who avail themselves of the unrivalled advantages it offers, shows that purchasers invariably find that they effect so great a saving that this opportunity is one which they cannot afford to neglect.

FURNITURE.

The pieces of Furniture (Antique and Modern) here specified are a few examples of the great Bargains comprised in this Sale, but the extent to which the values exceed the best obtainable elsewhere can only be realised by a personal visit to the showrooms.

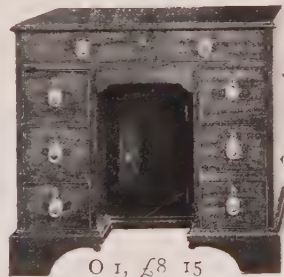
ANTIQUES.

- O 1 Old Mahogany Knee-hole Writing or Dressing Table, *see illustration*, £11 15 0 Clearing at £8 15 0
- O 2 Old Walnut Knee-hole Writing or Dressing Table, £11 15 0 Clearing at £8 15 0
- O 3 Old Mahogany Chest of Drawers, £5 0 0 Clearing at £2 18 6
- O 4 Large Old Mahogany Chest of Drawers, £5 15 0 Clearing at £3 5 0
- O 5 Large Old Oak Chest, fitted with cupboard and drawers, £9 15 0 Clearing at £7 15 0



O 11, 95/-

- O 7 Queen Anne Walnut High Chest of Drawers, *see illustration*, £15 10 0 Clearing at £9 15 0
- O 8 Shaped Mahogany Chest of Drawers, heavily carved, with marble top, 3ft. long, £25 10 Clearing at £16 15 0



O 1, £8 15

- O 6 Old Mahogany "Tallboy" Chest of Drawers, £12 15 0 Clearing at £9 15 0



O 7, £9 15

Interesting Antiques



O 14, 8/6

- O 9 Antique Stained Corner Cupboard, fitted metal hinges, 3ft. 2 in. wide by 6ft. 1 in. high, £6 15 0 Clearing at £4 10 0
- O 10 Large Old Mahogany Corner Cupboard, 3ft. 9 in. wide by 7ft. 3 in. high, £10 15 0 Clearing at £6 18 6
- O 11 Old Mahogany Bureau, well fitted, *see illustration on page 1*, £8 15 0 Clearing at £4 15 0
- O 12 "Dutch" Walnut Bureau, with elaborately shaped front, £16 10 0 Clearing at £12 15 0
- O 13 A number of Old Oak, Walnut, and Mahogany Bureaux will be sold at great reductions.
- O 14 A quantity of Chippendale Period Elm Chairs, of various designs, *see illustration*, Clearing at from, each £0 8 6
- O 15 Set of 4 Old Empire Chairs, seats in red damask, the set, £11 0 0 Clearing at £8 15 0
- O 16 Set of 6 Old "Chippendale" Chairs, seats in hair seating, *see illustration*, the set, £10 15 Clearing at £8 15 0
- O 17 Set of 6 Small and 2 Arm Louis XVI Chairs, painted white and gold, with cane seats and backs, cushions in old green damask, *see illustration*, the set, £38 10 0 Clearing at £21 0 0
- O 18 2 Sets of Carved and Inlaid Dining Room Chairs, in red damask, each set consisting 6 small and 1 arm chair, *see illustration*, the set, £32 10 0 Clearing at £21 10 0



O 16, £8 15

- O 19 Old Windsor Arm Chairs, *illustration on page 3*, Clearing at from, each £1 5 9
- O 20 Several Sets of Genuine will be sold at great reductions.

Antique Chairs

TABLES.



O 17, £21

- O 21 Old Mahogany Club-foot Cottage Dining Table, 3ft. 6 in. by 4 ft. 3 in., *see illustration on page 3*, £3 Clearing at £1 15 0
- O 22 Large Old Mahogany Club-foot Cottage Dining Table, 4 ft. 6 in. by 5 ft. 2 in., £4 15 0 Clearing at £2 19 6
- O 23 A number of Old Oak Gate Leg Tables, of various sizes, *see illustration on page 3*, Clearing at from, each £2 5 0
- O 24 Old Mahogany Pembroke Table, *see illustration on page 3*, £4 15 0 Clearing at £2 19 6
- O 25 Mahogany Curio Table, converted from old washstand, £4 7 6 Clearing at £3 7 6
- O 26 Old Mahogany Card Table, *see illustration on page 4*, £4 15 0 Clearing at £3 9 6



O 18, £21 10

ANTIQUES at HALF-PRICE.



O 19,
25/9

Drawers, £10 10 0

O 34 4 ft. Old Mahogany Table, with carved frame, £10 15 0

O 35 Old Queen Anne Lacquer Cabinet, on stand, £12 12 0
Clearing at £5 18 6

O 36 Old Mahogany Cupboard, fitted with sliding trays and drawers, 4 ft. 4 in. long by 3 ft. 8 in. high, £13 10 0
Clearing at £6 15 0

O 37 Elaborately Carved Oak Corner Cabinet, £13 10 0
Clearing at £6 15 0

O 38 Old Oak Normandy Chest of Drawers, elaborately carved, £14 0 0
Clearing at £6 15 0

O 39 Old Mahogany Secrétaire Chest of Drawers, with marble top, £12 12 0
Clearing at £6 6 0



O 23, 45/-

O 43 Old Oak Bureau Bookcase, upper part fitted shelves, enclosed by panelled doors, 3 ft. 2 in. wide by 7 ft. 1 in. high, £17 10 0
Clearing at £8 15 0

O 44 Old Dutch Marqueterie Chest of Drawers, £17 10 0
Clearing at £8 15 0

O 45 Inlaid Dutch Marqueterie Secrétaire, with fall front, 3 ft. 3 in. wide by 5 ft. 1 in. high, £18 10 0
Clearing at £9 5 0

O 46 Elaborately Carved Oak Cabinet, on stand, £28 10 0
Clearing at £12 12 0

O 27 Old Mahogany Club-foot Cottage Dining Table, 3 ft. 6 in. by 3 ft. 9 in., see illustration, O 21, £3 10 0
Clearing at £1 15 0

O 28 Old Mahogany Club-foot Cottage Dining Table, 3 ft. 8 in. by 4 ft. 10 in., £3 10 0, Cle ring at £1 15 0

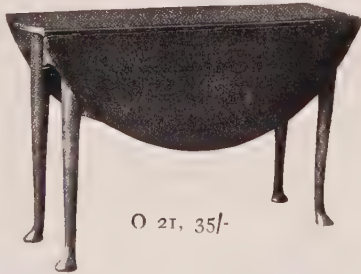
O 29 Old Mahogany Card Table, see illustration on page 4, £5 18 6
Clearing at £2 18 6

O 30 Old Oak Chest of 6 small drawers, £5 18 6
Clearing at £2 18 6

O 31 3 Old Mahogany Corner Cupboards, each £7 15, Clearing at £3 17 6

O 32 Old Mahogany Card Table, frame and legs elaborately carved, £8 15 0
Clearing at £4 7 6

O 33 Queen Anne Walnut Chest of Drawers, £5 5 0
Clearing at £5 5 0



O 21, 35/-

O 40 2 4-ft. 3-in. Louis XIV Parqueterie Commodes, see illustration on page 4, each, £14 10
Clearing at £7 5 0

O 41 Old Mahogany Circular Front China Cabinet, 3 ft. 10 in. wide by 7 ft. 6 in. high, £15 0 0
Clearing at £7 10 0

O 42 Old Mahogany Gent's Wardrobe, see illustration on page 4, £15 15, Clearing at £7 15

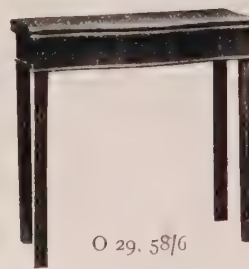


O 24, 59/6

Interesting Antiques

O 47 Old Queen Anne Secrétaire, elaborately fitted drawers and cupboards, see illustration on page 5, £22 10 0
Clearing at £11 5 0

O 48 4-ft. 2-in. Old Italian Chest of Drawers, beautifully inlaid, £26 5 0,
Clearing at £13 2 6



O 29, 58/6

O 52 Old Empire Circular Table, with carved legs, marble top and shelf under, £14 10 0
Clearing at £10 10 0

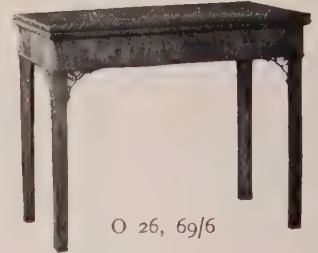
O 53 Old Grandfather Clocks, in oak, mahogany and walnut cases, see illustration on page 5, Clearing at from, each £5 15 0

O 54 Several Old Oak "Queen Anne" Settles, wood seats, on cabriole and turned legs, see illustration on page 6, Clearing at from, each £3 12 6

O 55 Old Welsh Wardrobes, in Oak, the upper part fitted for hanging, lower part fitted with drawers, see illustration on page 6, Clearing at from, each £7 15 0



O 42, £7 15



O 26, 69/6

O 49 Empire Bookcase, of Spanish Mahogany, gilt mounts, 5 ft. 4 in. wide by 7 ft. 8 in. high, £47 10 0, Clearing at £23 15 0

O 50 Old Mahogany "Queen Anne" Table, see illustration on page 5, £5 15 0
Clearing at £4 10 0

O 51 Old Mahogany Sofa Table, see illustration on page 5, £8 10 0
Clearing at £5 15 0



O 40, £7 5

O 56 Old Mahogany Hanging Wardrobe, £10 10 0
Clearing at £7 15 0

O 57 Old Mahogany Gent's Wardrobe, £15 10 0
Clearing at £11 15 0

O 58 Old Mahogany Gent's Wardrobe, upper part fitted with sliding trays, fluted pilasters at sides, and dental cornice, £18 10 0
Clearing at £12 10 0

SIDEBOARDS AND DRESSERS.

O 59 A number of Old Welsh Dressers, fitted with 3 drawers, and plate rack, see illustration on page 6, will be cleared at, each £7 15 0

at Clearance Reductions.



O 47, £11 5

O 64 Old Mahogany Pedestal Sideboard, 7 ft. long, fitted cupboards and drawers, £25 0 0
Clearing at £19 10 0



O 51, £5 15

O 60 A 5-ft. 6-in. Old Welsh Dresser, upper part fitted with shelves and glazed cupboards, £12 15 0
Clearing at £8 15 0

O 61 Old Mahogany Inlaid Sheraton Sideboard, 5 ft. long, see illustration on page 7, £12 12 0
Clearing at £9 15 0

O 62 An Old Sheraton Sideboard or Side Table, elaborately inlaid frame, on fluted legs, 5 ft. 6 in. long by 2 ft. wide, £17 10 0
Clearing at £13 10 0

O 63 A 6-ft. Oak Inlaid Shropshire Dresser, £21 10 0
Clearing at £14 10 0



O 50, 90/-

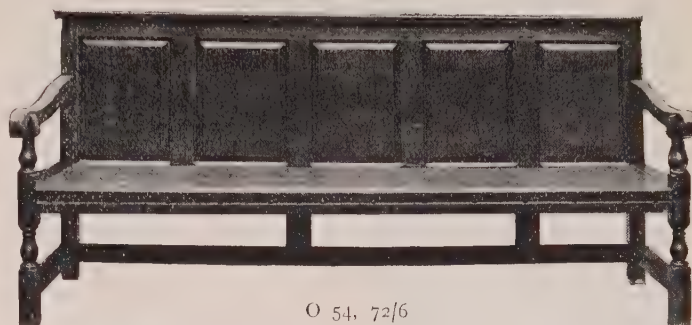
CABINETS.

O 65 Dutch Marqueterie China Cabinet, lower part fitted with drawers, see illustration on page 7, £15 10 0
Clearing at £9 15 0



O 53, £5 15

Interesting Antiques



O 54, 72/6

O 66 Old Empire Rosewood Cabinet, with engraved brass mounts, £17 10 0
Clearing at £12 12 0



O 55, £7 15

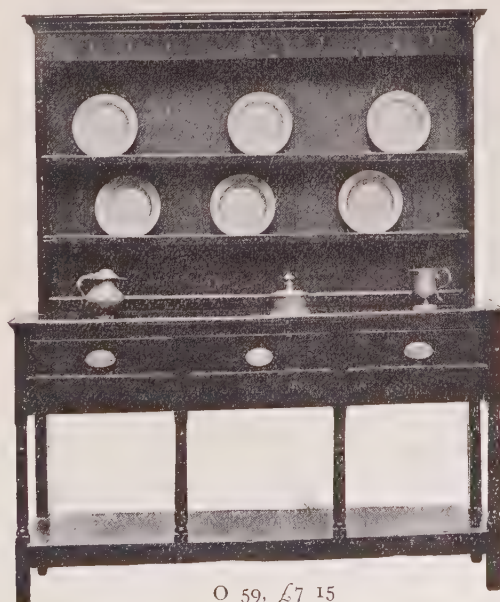
O 67 Walnut Queen Anne Cabinet, upper part fitted with drawers, &c., enclosed by panelled doors, lower part fitted with long drawers, £19 10 0, Clearing at £13 10 0

O 68 Dutch Corner Cabinet, with shaped front, £18 10 0
Clearing at £14 10 0

O 69 5-ft. Antique Oak Cabinet, with carved doors, £22 1 0, Clearing at £16 10 0

O 70 5-ft. Antique Oak Flemish Cabinet, carved and beautifully panelled, £28 0 0
Clearing at £23 10 0

BOOKCASES.



O 59, £7 15

O 71 Old Mahogany Bureau Bookcases, with glazed doors above, see illustration on page 7, £15 15 0
Clearing at £11 15 0

O 72 3-ft. 6-in. Old Mahogany Secrétaire Bookcase, upper part fitted with tracery doors, £20 0 0
Clearing at £15 10 0

O 73 3-ft. 2-in. Old Mahogany Inlaid Sheraton Bureau Bookcase, £21 10 0
Clearing at £18 10 0

Antique Embroideries.

Old Sheffield Plate.

Old Blue and White, and other China.

Old Pewter, Copper, Brass, &c.

ALL GREATLY REDUCED.

at Clearance Reductions.



O 61, £9 15.

O 74 3-ft. 6-in. Old Mahogany Secrétaire Bookcase, £24
Clearing at **£19 10 0**
O 75 4-ft. Old Mahogany Secrétaire Bookcase, well fitted, £26 5, Clearing at **£22 10 0**

O 76 3-ft. 6-in. Old Mahogany Sheraton Cylinder - fall Bureau Bookcase, inlaid satinwood, fitted cupboards below, elaborately shaped doors, £34, Clearing at **£26 5 0**

O 77 Old Parqueterie Bonheur-du-jour, £25, Clearing at **£15 10 0**

O 78 5-ft. 6-in. Finely Carved and Gilt Cassone, £17 10 0
Clearing at **£14 10 0**



O 65, £9 15.

O 80 Fine Old Mahogany Commode, beautifully inlaid, marqueterie panels, £48 10 0
Clearing at **£36 10 0**



O 71, £11 15.

Antique Embroideries.

Old Sheffield Plate.

Old Blue and White, and other China.

Old Pewter, Copper, Brass, &c.

ALL GREATLY REDUCED.

O 79 Fine Old Mahogany Commode, inlaid brass, fine figured panels, £27 10 0
Clearing at **£18 15 0**

MODERN FURNITURE.

Hall.



C 6 & 7.

C 1.

C 1 24 Oak Hat-rails, as illustrated
Clearing at **7s. 9d.**

C 2 24 Oak Umbrella Stands, as illustrated
Clearing at **7s. 9d.**

C 3 18 Oak Octagonal Umbrella Stands, original price, 14s. 9d.
Clearing at **11s. 9d.**

C 4 18 Oak Stools, with shaped seats, 10s. 6d.
Clearing at **8s. 9d.**

C 5 12 Oak Box Seats, as illustrated ... **1 1 0**

C 6 12 Oak Palm Stands, as illustrated ... **18 6**

C 7 12 Mahogany Palm Stands, as illustrated **1 1 0**

C 8 24 Oak Hall Wardrobes, with hanging cupboard, glass, glove box, and top part enclosed by 2 doors, 3 ft. 9 in. wide by 6 ft. 9 in. high, as illustrated ... **4 5 0**

C 9 1 Oak Hall Table, 4 ft. wide £7 15 0 **3 17 6**

C 10 1 Oak Side Table, 4 ft. 6 in. wide, with 3 drawers ... £7 15 0 **4 15 0**

C 11 1 Oak Inlaid Hall Stand, with cupboard fitted for hats and coats in centre, with umbrella stand each side, 4 ft. 9 in. wide by 6 ft. 6 in. high £10 15 0
Clearing at **£8 15 0**



C 8. £4 5.

C 12 1 Oak Hall Stand, with 4 cupboards, glass in back and umbrella stand under, 5 ft. 1 in. wide overall, £13 10 0
Clearing at **£10 10 0**

C 13 1 Oak Renaissance Hall Cabinet, very richly carved, 3 ft. 11 in. wide, 5 ft. 3 in. high, £32 10 0
Clearing at **£19 19 0**

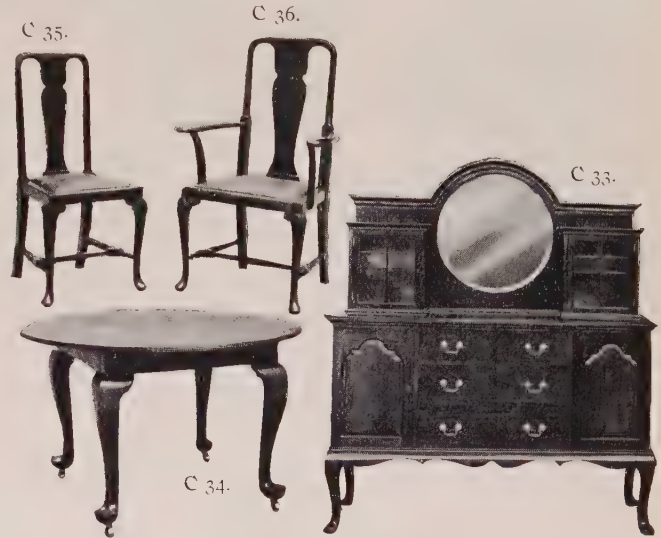
C 14 1 Carved Oak Cabinet, reproduction of an old 16th Century Gothic piece, 4 ft. 5 in. wide, £19 10 0
Clearing at **£15 10 0**

Oak Dining Room Furniture.



	Clearing at	
	£ s. d.	
C 15 12 Oak Dining Room Sets, comprising 5-ft. oak dresser, with cupboard and 2 drawers, as illustrated	5 14 6	
C 16 Oak Extending Dining Table, to match, 5 ft. by 3 ft. 6 in., as illustrated	2 15 0	
C 17 6 Oak Single Chairs, in Morocco, as illustrated	17 9	
C 18 2 Oak Single Arm Chairs, as illustrated	1 15 6	
C 19 6 5-ft. Oak "Jacobean" Style Sideboards, with 2 cupboards in top part and 2 drawers and 3 cupboards in lower part £12 15 0	9 18 6	
C 20 6 6-ft. by 3-ft. 6-in. Oak Extending Dining Tables, to match	3 15 0	
C 21 6 5-ft. 6-in. Oak "Queen Anne" Style Sideboards, with 2 cupboards in upper part, 3 drawers and 3 cupboards in lower part, £13 10 0	10 17 6	
C 22 1 6-ft. Oak Sideboard, fitted 4 cupboards and 3 drawers £15 10 0	11 10 0	
C 23 1 6-ft. Oak Inlaid Dresser, with 2 cupboards and drawers £16 10 0	11 10 0	
C 24 1 5-ft. 3-in. Oak Sideboard, with panelled back, drawers and cupboards £19 10 0	11 15 0	
C 24A 1 5-ft. 6-in. Oak Sideboard, panelled and inlaid, with drawer and cupboard... .. £16 10 0	12 5 0	
C 25 1 6-ft. Oak Sideboard, the back supported by 4 columns, silvered glass between £19 10 0	12 15 0	
C 26 4 6-ft. Oak Dressers, with cupboards and drawers, shelves for china, &c. £18 10 0	14 10 0	
C 27 4 6-ft. Oak Sideboards, with canopy top and shelf supported by columns, silvered glass in back, drawers and cupboards below £21 10 0	17 10 0	
C 28 1 6-ft. 6-in. Oak Sideboard, with glass in back, richly carved panels, drawers and cupboards £24 10 0	19 10 0	
C 29 1 6-ft. Oak Sideboard, with richly carved panels, &c.... .. £31 10 0	23 10 0	
C 30 1 6-ft. Finely Figured Italian Walnut Sideboard £45 0 0	35 10 0	
C 31 2 Sets of Oak Rush-seat Chairs, each comprising 4 small and 1 arm chair £3 4 0	2 8 0	
C 32 2 Sets of Oak Rush-seat Chairs, each comprising 6 small and 1 arm chair £4 18 0	3 13 6	

Mahogany Dining Room Furniture.



	Clearing at	
	£ s. d.	
C 33 12 Mahogany "Queen Anne" Dining Room Sets, each comprising 5-ft. mahogany sideboard with 2 cupboards on top, circular bevelled glass between, 3 drawers and 2 cupboards below, as illustrated	9 17 6	
C 34 5-ft. by 3-ft. 6-in. Circular Dining Table, as illustrated	3 15 0	
C 35 6 Chairs, in Morocco, as illustrated	1 11 6	
C 36 2 Arm Chairs, in Morocco, to match, as illustrated each	2 12 6	
C 37 6 5-ft. Mahogany Sideboards, with shaped bevelled glass in back, 2 drawers and cupboard, £9 15 0	8 10 0	
C 38 1 6-ft. Mahogany Sideboard, silvered glass back, second-hand £15 0 0	5 18 6	
C 39 12 6-ft. Mahogany and Satinwood Sheraton Sideboards, with brass back and curtain complete £13 10 0	9 18 6	
C 40 6 5-ft. Mahogany Sideboards, with glass and moulded panels in back, shelf supported by columns, 3 drawers and 2 cupboards in lower part, £14 10 0	11 5 0	
C 41 1 6-ft. Walnut Sideboard, glass in back, second-hand £21 10 0	11 15 0	



Mahogany Dining Room Furniture—continued.



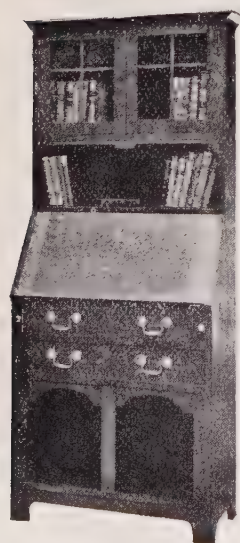
C 49, 27/6

- C 47 **8 6-ft. Mahogany Sideboards**, with shaped fronts fitted cupboards and drawers, shaped legs, brass rail back with 4 pillars ... £18 10 0 **14 11 0**



C 50, 59,6

- drawers and cupboard under, as illustrated ... **2 19 6**



C 51, 68,6

- C 42 **6 5-ft. 6-in. Mahogany Dressers**, 2 cupboards and shelves, in top part drawers, and cupboards in bottom part ... £17 10 0 **12 15 0**

- C 43 **6 Mahogany Hepplewhite Dining Room Sets**, each containing 5-ft. 6-in. Mahogany sideboard with brass back, as illustrated on page 10 ... **12 17 6**

- C 44 **6 Small Chairs**, in Morocco to match, as illustrated on page 10 ... **1 11 6**

- C 45 **2 Arm Chairs**, to match ... **2 12 6**

- C 46 **5-ft. by 3-ft. 6-in. Mahogany Dining Table**, with shaped top, as illustrated on page 10 ... **3 18 6**

**Bureaux,
Bookcases,
&c.**

- C 49 **24 2-ft. 4-in. Oak Bureaux**, as illustrated ... **1 7 6**

- C 50 **18 2-ft. 3-in. Oak Bureaux**, with two drawers and cupboard under, as illustrated ... **2 19 6**

- C 51 **24 2-ft. 6-in. Oak Bureaux**, top part enclosed by two doors, two drawers in lower part, with open space under for books, &c., as illustrated ... **3 8 6**

- C 52 **12 3-ft. 2-in. Oak Bureaux**, with two cupboards in top, two drawers in bottom part, and space under for large books, &c. ... £5 0 0 **3 19 6**

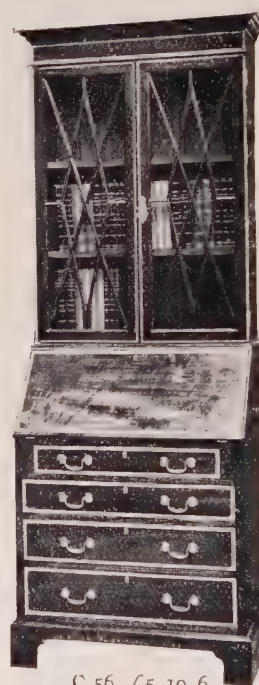
- C 53 **6 3-ft. Oak Bureaux**, with cupboard and shelves for books in upper part, three drawers and cupboard in lower part £6 5 0 **4 19 6**

- C 54 **24 2-ft. Mahogany Inlaid Bureaux**, with four drawers, pigeon holes, and drawer inside, as illustrated on page 12 ... **2 9 6**

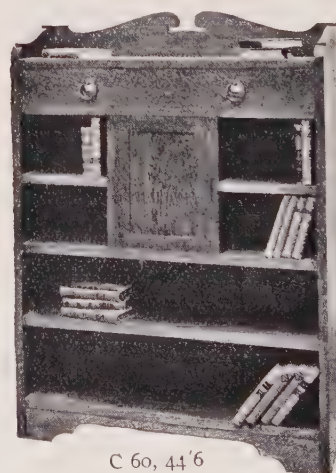
Clearing at



C 54, 49 6



C 56, £5 19 6



C 60, 44'6

Mahogany Dining Room Furniture—continued.

Clearing at
£ s. d.

- C 55 **18 2-ft. 6-in. Mahogany and Satinwood Bureaux**, with four exterior drawers, ... £4 10 0 **3 12 6**

- C 56 **36 2-ft. 6-in. Mahogany & Satinwood Bureau Bookcases**, as illustrated ... **5 19 6**

- C 57 **24 3-ft. Mahogany and Satinwood Bureau Bookcases**, top part enclosed with moulded glass doors, three long and two short drawers in lower part ... £8 17 6 **7 7 0**

- C 58 **12 3-ft. Mahogany Bureau Bookcases**, top part enclosed with 2 glass doors, 4 drawers with shaped fronts in bottom part .. £13 10 0 **10 5 0**

- C 59 **1 4-ft. Mahogany Writing Table** ... £12 18 0 **6 9 0**

- C 60 **36 3-ft. Oak Bookcases**, with 1 long drawer, cupboard and open shelves, as illustrated ... **2 4 6**

- C 61 **24 Oak Bookcases**, enclosed by 2 shaped moulded glass and wood panel doors, drawer at bottom, 3 ft. 3 in. wide, 5 ft. 6 in. high, as illustrated on page 13 ... **3 19 6**

- C 62 **12 Oak Bookcases**, with shelves for books, 2 drawers and 3 cupboards, 4 ft. wide, 5 ft. 9 in. high, as illustrated on page 13 ... £9 10 0 **4 10 0**

- C 63 **12 Oak Bookcases**, enclosed with 2 glass doors moulded and panell'd, 4 ft. 4½ in. wide, 7 ft. high ... Clearing at **£7 15 0**

- C 64 **10 Mahogany Bookcases**, enclosed with glass doors, on shaped legs ... £8 0 0 Clearing at **£6 15 0**

- C 65 **1 3-ft. 8-in. Mahogany Bookcase**, with transparent bevelled glass in top doors, 2 drawers and cupboard under ... £16 10 0 Clearing at **£11 15 0**

Mahogany Dining Room Furniture

—continued.

- C 66 **18 Oak Portable Bookcases**, 2 ft. 6 in. wide
Clearing at **£1 2 6**
- C 67 **3 Oak Bookcases**, with cupboard and open shelves for books, 3 ft. 6 in. wide
£5 10 0
Clearing at **£3 7 6**



C 61, £3 19 6

Drawing Room Furniture.

- C 68 **18 Mahogany Inlaid Cabinets**, lined silk, 2 ft. 3 in. wide, 5 ft. 3 in. high, as illustrated
Clearing at **£4 7 6**

- C 69 **10 Mahogany Inlaid China Cabinets**, with shaped fronts, 2 ft. 6 in. wide, as illustrated on page 14
Clearing at **£4 19 6**

- C 70 **8 Mahogany Inlaid China Cabinets**, lined plush, 3 ft. 6 in. wide, 5 ft. 9 in. high
£6 12 6
Clearing at **£5 10 0**

- C 71 **12 Mahogany and Satinwood Cabinets**, 3 ft. 8 in. by 5 ft. 11 in. high, as illustrated on page 14
Clearing at **£6 15 0**

- C 72 **6 Mahogany "Queen Anne" Cabinets**, glass shelves, silk lined back, 3 ft. wide
£9 15 0
Clearing at **£8 2 6**

- C 73 **6 Mahogany Carved "Adams" Cabinets**, with glass shelves and silk lined back, 3 ft. 8 in. wide, 5 ft. 4 in. high
£12 17 6
Clearing at **£10 15 0**

- C 74 **A Finely Carved Mahogany Adams China Cabinet**, best manufacture, £24 10 0
Clearing at **£19 10 0**

- C 75 **A Very Fine Mahogany Carved Chippendale Cabinet**, 4 ft. 6 in. wide
£47 0 0
Clearing at **£29 10 0**

- C 76 **A Fine Satinwood Cabinet**, with inlaid panels and Wedgwood plaques in doors, lined silk
£48 10 0
Clearing at **£35 10 0**

- C 77 **A 5-ft. Mahogany and Satinwood Cabinet**, with finely inlaid marqueterie panels, £50 0 0
Clearing at **£36 10 0**



C 62, £4 10



C 68, £4 7 6

Drawing Room Furniture—contd.

- C 78 **A 5-ft. Spanish Mahogany Cabinet**, with richly inlaid satinwood panels and wedgwood plaques, £60 0 0
Clearing at **£39 10 0**

- C 79 **A Satinwood Decorated Corner Cabinet**, 2 ft. 6 in. wide by 6 ft. 5 in. high, £14 0 0
Clearing at **£6 17 6**

- C 80 **A Very Fine Mahogany Cabinet**, in the Queen Anne style, 3 ft. 3 in. wide by 6 ft. 9 in. high, £49 10 0
Clearing at **£39 10 0**

- C 81 **A Semi-Circular Commode**, decorated in the Adam style, £9 15 0
Clearing at **£3 18 6**

- C 82 **A Mahogany Work Table**, richly inlaid, £8 10 0
Clearing at **£2 9 6**



C 69, £4 19 6

French Furniture.

- | | | | |
|---|---------|-------------|---------------|
| C 83 4 Louis XVI Bureaux ... | £8 17 6 | Clearing at | £ s. d. |
| C 83A 3 Louis XV "Princess" Tea Tables , ... | £7 10 0 | | 3 18 0 |

- C 84 **A Louis XV Table**, finely inlaid with coloured woods, and with ormolu mounts, £27 10 0
Clearing at **12 10 0**

- C 85 **A Rosewood "Regence" Bureau**, with gilt mounts...
£32 0 0
Clearing at **21 10 0**

- C 86 **A Louis XV Carved and Gilt Cabinet**,
£36 10 0
Clearing at **22 10 0**

- C 87 **A Louis XV Writing Table**, with chased and gilt mounts ...
£42 10 0
Clearing at **29 10 0**

Chimney Pieces.

- C 88 **A Georgian Chimney Piece**, with glass over, 6 ft. 4½ in. wide by 9 ft. 3 in. high, £32 10 0
Clearing at **20 0 0**

- C 89 **A Painted White Chimney Piece**, 5 ft. 2 in. wide by 4 ft. 6½ in. high ...
£4 17 6
Clearing at **3 15 0**

- C 90 **A Dark Oak Chimney Piece**, with cupboard over shelf, 5 ft. 4 in. wide by 6 ft. 11 in. high,
£13 10 0
Clearing at **7 15 0**

- C 91 **A Painted White Combination Chimney-piece and Overmantel**, 5 ft. 9½ in. wide by 7 ft. 9 in. high, £16 10 0
Clearing at **£6 18 6**

- C 92 **An Oak Inlaid Chimney-piece and Overmantel**, 5 ft. 10 in. wide by 7 ft. 6 in. high,
£21 0 0
Clearing at **£12 15 0**

- C 93 **A Fine Mahogany Chimney-piece and Overmantel**, with Ionic and Corinthian columns, 6 ft. 9 in. wide by 8 ft. high,
£45 0 0
Clearing at **£29 10 0**

- C 94 **A Fine Adams Chimney-piece**, with glass over, 7 ft. wide by 11 ft. 7 in. high, £42 10 0,
Clearing at **£31 10 0**

- C 95 **An Oak Chimney-piece and Overmantel**, 7 ft. 3 in. wide over shelf, 9 ft. 1½ in. high, £68 10 0
Clearing at **£42 10 0**



C 71, £6 15

Upholstered Furniture.

The following represent some of the bargains to be obtained in all kinds of Upholstered Furniture, large quantities of which are being cleared at great reductions.

In some cases the coverings are slightly shop-soiled, otherwise these goods are equal to new.



S 1, 19/6

S 1 Spring-stuffed Easy Chairs, well upholstered in tapestry, *as illustrated*, £1 3 9 Clearing at **19/6**

S 2 Easy Chairs, well upholstered, with pad arm, in tapestry, *as illustrated*, £2 2 0 Clearing at **£1 17 6**

S 3 Lounge Easy Chairs, stuffed all hair, in tapestry, *as illustrated*, £5 7 6 Clearing at **£4 15 0**

S 4 Lounge Easy Chairs, well upholstered, and covered with best quality Morocco Clearing at **£6 18 6**

S 5 Comfortable Settees, both ends adjustable, and covered with tapestry, *as illustrated*, £5 5 0 ... Clearing at **£4 15 0**

S 6 Settees, with both ends adjustable and box seat, well upholstered and covered with tapestry, *as illustrated*, £5 18 6, Clearing at **£5 5 0**

S 7 6-ft. Chesterfield Sofa, with one end adjustable, upholstered all hair and covered with tapestry, £8 15 0 Clearing at **£7 5 0**

S 8 A Long Box Ottoman, with adjustable head covered with tapestry, £6 10 0 Clearing at **£3 18 6**

S 9 A 6-ft. Chesterfield Sofa, well upholstered and covered with cretonne, slightly soiled, £6 15 0, Clearing at **£4 15 0**

S 10 Several 7-ft. Chesterfield Sofas, with extra long springs in seat, upholstered all hair, and covered with cretonne, £10 10 0, Clearing at **£8 15 0**

S 12 A reproduction of an old High-back Easy Chair, covered with plain all-wool tapestry, £7 15 0, Clearing at **£5 18 6**

S 13 Settee to match, £10 15 0 Clearing at **£8 15 0**

S 14 6-ft. 6-in. Chesterfield Sofas, upholstered with hair only and covered with cretonne, £8 15 0, Clearing at **£6 17 6**

S 18 A very large Wing Easy Chair, upholstered in the best manner and covered with a rich brocade, £15 10 0 Clearing at **£9 15 0**

S 19 Comfortable Mahogany Settee, all hair, and covered with tapestry, £6 18 6 Clearing at **£4 18 6**

S 21 A 6-ft. 6-in. Chesterfield Sofa, slightly soiled, upholstered all hair, and covered with cretonne, £7 18 6 Clearing at **£5 18 6**



S 5, £4 15



S 6, £5 5

Upholstered Furniture—continued.

S 22 A Comfortable Box Settee, with both ends adjustable and covered with tapestry, £6 15 0 Clearing at **£4 18 6**

S 23 A 5-ft. long Settee, with two feather pillows, covered with tapestry, £4 15 0 Clearing at **£3 15 0**

S 24 A large Lounge Wing Easy Chair, upholstered all hair and covered with tapestry, £7 15 0, Clearing at **£5 18 6**

S 28 A very comfortable High Back Wing Settee, down cushion seat, covered with tapestry, £12 12 0 Clearing at **£9 15 0**

S 30 A Carved Mahogany Wing Easy Chair, upholstered all hair and covered with tapestry, £8 15 0 Clearing at **£5 18 6**

S 31 A Lounge Easy Chair, best quality, in brown hide £10 10 0, Clearing at **£7 15 0**

S 64, 5/9

S 34, 25/-

S 32 48 Oak Single Dining Room Chairs, covered with Morocco, *as illustrated*, each, 18/9 Clearing at **16/9**

S 33 12 Arm Chairs to match, each, Clearing at **£1 13 6**

S 34 36 Carved Mahogany Single Chairs, pin-stuffed seats, in best Morocco, *as illustrated*, each, £1 8 6, Clearing at **£1 5 0**

S 35 8 Arm Chairs to match, each, Clearing at **£2 5 0**

S 36 36 Fumed Oak Single Chairs, loose seats, in Morocco, each, £1 2 6, Clearing at **19/6**

S 37 8 Arm Chairs to match each, Clearing at **£1 17 6**

S 38 48 Mahogany Carved "Heppelwhite" Single Chairs, loose seats, in Morocco, *as illustrated on page 10*, £1 15 6, Clearing at **£1 11 6**

S 39 12 Arm Chairs to match each, Clearing at **£2 12 6**

S 40 Fumed Oak Single Chairs, pin-stuffed seats, in Morocco each, £1 11 6, Clearing at **£1 7 9**

S 41 Arm Chairs to match, each, £2 7 6, Clearing at **£2 2 6**

S 42 Mahogany "Queen Anne" style Single Chairs, loose seats, in Morocco, *as illustrated on page 10*, £1 15 0, Clearing at **£1 11 6**

S 43 Arm Chairs to match, each, Clearing at **£2 12 6**

S 44 Fumed Oak Single Chairs, in Morocco £1 1 0, Clearing at **17/9**

S 45 Arm Chairs to match, £2 2 0 Clearing at **£1 15 6**

S 46 A set of 6 Single Chairs and 2 Arms, finely Carved Mahogany, loose seats in best Morocco £29 10 0, Clearing at **£24 10 0**

S 47 Carved Mahogany Chippendale style Single Chairs, loose seats in Morocco, £1 17 6 Clearing at **£1 13 6**

S 48 Arm Chairs to match, £5 5 0 Clearing at **£2 10 0**

S 49 Mahogany Chippendale style Single Chair, covered with Morocco, £1 15 6 Clearing at **£1 9 6**

S 50 Arm Chairs to match, £2 15 0 Clearing at **£2 9 6**

S 51 36 Fumed Oak Arm Chairs, with adjustable back, upholstered and covered with tapestry, rush seats, *as illustrated*, £1 6 9 Clearing at **£1 3 9**

S 52 36 Fumed Oak Adjusting Back Arm Chairs, upholstered and covered with tapestry, £1 16 6 Clearing at **£1 12 6**

S 53 Fumed Oak Stools, tops upholstered and covered with green Morocco, 12/9, Clearing at **10/9**

S 54 Carved Mahogany Corner Chair, loose seat in green Morocco £4 12 6, Clearing at **£3 3 0**

S 55 Reproduction of a finely Carved Walnut Louis XIV "Regence" Arm Chair, in decorated leather £19 10 0, Clearing at **£14 10 0**

S 51, 23/9

S 32, 16/9

S 32, 16/9

S 32, 16/9

S 32, 16/9

S 32, 16/9

S 32, 16/9

Upholstered Furniture—continued.

- S 56 A set of 7 single and 1 arm Carved Oak Chairs, stuffed backs in tapestry, £18 10 0 Clearing at **£12 12 0**
- S 57 A set of 6 single and 1 arm Mahogany Chairs, loose seats in green Morocco, £11 12 0 Clearing at **£9 15 0**
- S 58 A set of 6 Oak Stuffed Back Dining Chairs, well upholstered and covered with leather cloth, £18 0 0 Clearing at **£14 10 0**
- S 59 A set of Carved Mahogany Chairs, 6 small and 2 arms, loose seats covered with green Morocco, £12 12 6 Clearing at **£8 15 0**
- S 60 A set of 4 single and 2 arm Oak Chairs, in blue Morocco, £8 8 0, Clearing at **£7 7 0**
- S 61 A Mahogany Writing Chair, upholstered and covered with tapestry, £5 5 0 Clearing at **£3 18 6**
- S 62 3 large Stuffed Back Arm Chairs, in decorated hide, each, £9 10 0 Clearing at each, **£7 15 0**
- S 63 36 Oak Box Stools, upholstered tops covered with tapestry £0 11 6, Clearing at each, **9s. 9d.**
- S 64 30 Fumed Oak Foot Stools, in Morocco, as illustrated, 6/9, Clearing at each, **5s. 9d.**
- S 65 50 Oak Stools, in tapestry, £0 2 11 Clearing at each, **2s. 4d.**
- S 66 24 Upholstered Wicker Chairs, in tapestry, as illustrated, £0 18 6 Clearing at each, **14s. 9d.**



S 67, 19/6



S 66, 14/9

Upholstered Drawing Room Furniture.

- S 67 50 Stained Mahogany Inlaid Box Music Seats, covered with various brocades, as illustrated, £1 2 7, Clearing at **19/6**
- S 68 36 Mahogany Inlaid Stuffed Back Single Chairs, in brocade, as illustrated, £1 8 6 Clearing at **£1 4 9**
- S 69 12 Arm Chairs to match, as illustrated, each £2 2 6, Clearing at **£1 15 6**
- S 70 6 Settees to match, £4 7 6 Clearing at each, **£3 18 6**
- S 71 24 Mahogany High Back Arm Chairs, in brocade, as illustrated, £2 2 6 Clearing at each, **£1 15 6**
- S 72 20 Inlaid Arm Chairs, in silk tapestry £1 1 6, Clearing at each, **18/9**
- S 73 24 Mahogany Inlaid Gossip Chairs, in tapestry, £0 18 9 Clearing at each, **17/6**
- S 74 12 Arm Chairs to match, £1 10 0 Clearing at each, **£1 7 6**
- S 75 12 Mahogany Corner Chairs, upholstered seats, in tapestry, £1 1 6 Clearing at each, **17/9**
- S 76 6 very comfortable Easy Chairs, in silk tapestry, £3 15 0 Clearing at each, **£3 7 6**
- S 77 3 Settees to match, £5 15 0 Clearing at each, **£5 7 6**
- S 78 3 Mahogany Inlaid Settees, in tapestry, £3 15 0 Clearing at **£2 9 6**
- S 79 A Mahogany Inlaid Couch, with bolster upholstered all hair and covered with tapestry. £7 15 0, Clearing at **£5 18 0**
- S 80 A Finely Carved Walnut Louis XV Chair, upholstered and covered with rich brocade £18 10 0, Clearing at **£12 15 0**
- S 81 A Carved Mahogany Louis XV Wing Chair, upholstered and covered with red brocade £15 10 0, Clearing at **£11 15 0**
- S 82 A Finely Carved Mahogany and Gilt Louis XVI Chair, in brocade, £18 10 0 Clearing at **£12 10 0**
- S 84 A Mahogany Inlaid Stuffed Back Arm Chair, in green silk brocade £5 5 0 **£3 18 6**



S 68, 24/9



S 69, 35/6

GREAT CLEARANCE SALE OF SCREENS.

Owing to the exceptionally mild weather experienced in the early part of the season, Hamptons have large stocks of all descriptions of Decorative and useful Screens which must be cleared.

UNPRECEDENTED BARGAINS.
TAPESTRY, LEATHER AND WOOD FRAME SCREENS.



- 6-ft. 4-fold Handsome Embossed and Decorated Leather Screen.** Folds 19 ins. wide, Copy of an old pattern (as illustration A) ... 8 gns.
- 6-ft. 4-in. 4-fold Handsome Tapestry Screen,** bound leather or gold braid. Folds 24 ins. wide (as illustration B) ... £4 17 6
- 5-ft. 9-in. 4-fold Screen,** with fancy Tapestry panel at top and striped tapestry below, finished with braid to match. Folds 19 ins. wide (as illustration C) ... £3 5 0
- 5-ft. 6-in. 4-fold Screen,** covered with Silk Moire, portrait medallions in top, printed on silk, suspended from silk knot, finished with silk braid. Folds 13 ins. wide (see illustration D) £3 8 6

Clearing at
£ s. d.

5 18 6

3 0 0

2 2 6

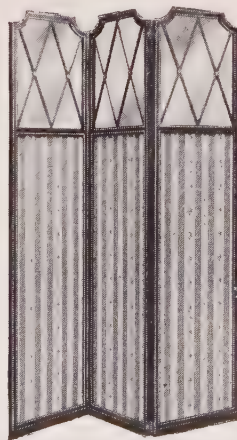
2 10 0

- Handsome 3-fold Mahogany Screen,** inlaid with satinwood, glass panels at top and silk tapestry below, fitted with SPECIAL PATENT DRAUGHT-PROOF REVERSIBLE HINGES, 5 ft. 9 in. high (as illustration)... £8 5 0
- 5-ft. 6-in. 4-fold Tapestry Screen,** with shaped top, bound fancy braid. Folds 16 ins. wide... £1 10 0
- 5-ft. 6-in. 4-fold Silk Tapestry Screen,** cream ground with festoons of flowers, etc., finished silk braid. Folds 17 ins. wide ... £3 10 0

5 10 0

1 1 6

2 11 6





5-ft. 8-in. 3-fold Solid Oak Panelled Screen, both sides alike, fitted with reversible hinges, folds 19 1/2 ins. wide, as illustrated. Usual price £2 0 0. Clearing at £1 9 6

- Oak Frame Screens**, with pyro hunting, canoeing, and other panels at top, art canvas below. Reversible hinges. Also a few Mahogany color ditto £1 19 6 **1 10 0**
- A few as above, but the coloured prints after Alken, framed under glass £3 3 0 **2 5 0**
- A 3-fold White Enamelled Frame Screen**, with coloured prints under glass in top panels, and pink stripe silk below. 5 ft. 9 in. high £6 10 0 **2 15 0**
- A 3-fold Rich Genoa Velvet Screen**, back covered crimson silk velvet, 5 ft. 7 in. high, 25-in. folds. Reversible hinges £18 10 0 **6 15 0**
- A 3-fold Finely Carved and Gilt Louis XV Screen**, graduated folds, glass above and silk brocade below £27 10 0 **12 10 0**
- A Handsome Carved Mahogany Cheval Fire Screen**, with silk panel £7 15 0 **3 15 0**
- A very finely Carved and Gilt Louis XV 3-fold Screen**, bevelled plate glass panels in top and rich brocade below £47 10 0 **35 10 0**
- A very fine Carved Louis XV 3-fold Screen**, with beautifully inlaid Marqueterie panels, £85 0 0 **42 10 0**

1,200 JAPANESE SCREENS will be cleared at greatly reduced prices.

- 5-ft. 8-in. 4-fold Painted Canvas Screen**, light coloured grounds, lacquer frames ... 17/6 **0 13 6**



5-ft. 8-in. 4-fold Japanese Graduated Screen, with richly painted silk panels at top, and plain art canvas below. Usual price £2 12 6. Clearing at £2 2 6

- 5-ft. 6-in. 4-fold Silk Tapestry Screen**, with eight coloured prints, "London Cries," mounted under glass and braided below, folds 16 1/2 in. wide, £3 15 **2 19 6**
- 5-ft. 9-in. 4-fold Hand-painted Leather Screen** (birds and scrolls of flowers, &c.), shaped top, folds 18 ins. wide ... £7 0 0 **5 7 6**
- 5-ft. 8-in. 3-fold Oak Frame Screens**, with cut coloured glass roundels let in a wood panel at top and plain canvas below. Reversible hinges ... £1 15 0 **1 7 6**
- 5-ft. 8-in. 3-fold Oak Frame Screens**, with pyro hunting, canoeing, and other panels at top, art canvas below. Reversible hinges. Also a few Mahogany color ditto £1 19 6 **1 10 0**
- A few as above, but the coloured prints after Alken, framed under glass £3 3 0 **2 5 0**
- A 3-fold White Enamelled Frame Screen**, with coloured prints under glass in top panels, and pink stripe silk below. 5 ft. 9 in. high £6 10 0 **2 15 0**
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- A very fine Carved Louis XV 3-fold Screen**, with beautifully inlaid Marqueterie panels, £85 0 0 **42 10 0**

Clearing at
£ s. d.

DECORATIVE POTTERY.

Chinese, Indian, Persian, and other decorative Art Pottery to be cleared at Greatly Reduced Prices.



Examples of Indian Pottery. All different shapes. Prices ranging from 1/9 to 27/6 each.

Indian Pottery.

A quantity of this very decorative Ware, comprising pieces ranging from 6 ins. to 16 ins. high, in about 40 different shapes. All to be cleared at a great reduction.

Persian Pottery.

A limited number of pieces of this well-known and Artistic Pottery to be cleared at exceptionally low prices.

Modern Chinese Blue and White Porcelain.

Of the many varieties of Decorative China now to be obtained few have retained their position before the Public as has been the case with this particular China, and its popularity is undoubtedly well merited, as nothing looks so well in a Dining Room or Hall as a few nice pieces of Blue and White. It is at once both Decorative and Useful, and at the same time moderate in price. We have again been successful in securing a large consignment, and are giving our Customers the opportunity of obtaining it at prices much below the regular cost.

Sets of 5 Blue and White Mantel Vases.

Usual price.		Clearing at		Usual price.		Clearing at	
s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
8 in. ...	7 6	5 6	set.	14 in. ...	35 0	27 6	set.
10 in. ...	12 6	9 6	"	16 in. ...	55 0	42 6	"
12 in. ...	18 9	14 0	"	18 in. ...	65 0	52 6	"

10-in. Chinese Blue and White Plates, Usual price, 3/6 ... **2/3**
(A few cheaper quality at 1/4 each.)

12-in. Chinese Blue and White Plates, Usual price, 5/- ... **3/3**
14-in. " " " " " " 9/- ... **5/9**

7-in. Chinese Blue and White Bowls (Best Quality)
Usual price 4/- each. Clearing at **2/6** each.

50 Pairs of Chinese Blue and White Vases, in assorted shapes, Clearing at **4/9** pair. Usual price 7/6.

Chinese Blue and White Flower Pots.

Usual price.		Clearing at		Usual price.		Clearing at	
s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
10-in. diameter, 13/6	10/-	14-in. diameter, 35/-	25/-				
12-in. " 25/-	18/6	16-in. " 45/-	35/-				

Also a number of Powder Blue and Coloured Cisterns at great reductions.

A large number of Chinese Carved Blackwood Pedestals will be sold at considerably reduced prices.

A quantity of Odd Pottery and China, Bronze Jardinières, &c., &c., will be cleared regardless of cost.

High-Class Wall Decorations at Nominal Prices.



In order that when the Spring Season opens this Department shall only have the latest productions in stock, the whole of the 1906 designs mentioned below will be cleared regardless of cost.

French, English and Japanese Leather Papers.

These rich and costly wall hangings must be cleared at reductions which range as low as 75 per cent. below cost price. They are suitable for elaborate decorative schemes and also for screens.

A large selection of

English and French Wall Papers.

These are Hand and Machine-made; suitable for Drawing Room, Dining Room, Hall, Staircase, Library, Smoking Room, also for Boudoir and Bedroom at

50 per cent. off the marked prices.

In some instances, where small quantities are left, the price is about one-third of the original.

This collection comprises some of the best and most artistic designs of the past season, they are in every way perfect and are only cleared at the very low prices to make room for new goods.

Friezes and Borders, From 1d. per yard.

These are suitable for many papers. Over white and cream papers they look charmingly dainty and effective.

Private Designs.

Our private and exclusive designs may be obtained during January at a discount of 33½ per cent.

This is a unique opportunity to secure these high-class papers, which have the advantage of always being obtainable.

A VERY REMARKABLE BARGAIN.

A Fine Hand-painted Frieze in Oil Colours of Dutch Ships with Landscape.

This very fine frieze is 205 ft. long, 18 ins. deep, in various lengths, and can be adapted to almost any modern residence. It will be sold at a great reduction in price, and although a work of art that would give dignity and character to any room, it will be sold at a fractional part of its original cost.

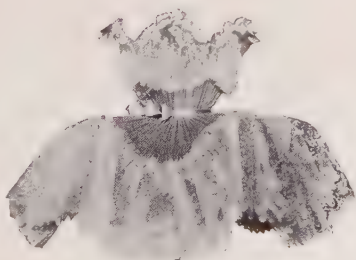
Half the length, 102 feet, may be purchased separately if required.

This is an unparalleled Bargain.

Lengths will be cut to suit purchasers.

Lamp Shades.

A large stock of Lamp Shades, slightly soiled, will be sold at clearance prices, from 3/6 each.



Bedroom Suites at

Hamptons'
"Annesley"
Suite.



5-ft. Wardrobe,
3-ft. 6-in. Dressing Chest,
3-ft. 6-in. Washstand,
2 Rush Seat Chairs.

FUMED OAK SUITE, with antique brass fittings.

This **Suite** is made by hand of **Solid Oak**, the backs and drawer linings of **Ash**, well finished, and polished a warm colour.

Clearing at **£14 10 0**

Usual Price.	Clearing at
£ s. d.	£ s. d.
8 15 0	6 15 0

3-ft. Fumed Oak Suites

Solid Ash Suites, stained as Oak, 3-ft.

6-in. Hanging Wardrobe, drawer under,
3-ft. 6-in. Dressing Chest, jewel drawers
and swing glass over, 3-ft. 6-in. Marble
Top Washstand, 2 drawers and cupboard
under, towel rails attached, two Chairs
complete

14 0 0 9 18 6

Painted White Suites, in the Empire
Style, shaped cornice to Wardrobe,
Dressing Chest, &c....

12 10 0 10 12 6

Fumed Oak Suites, with 4-ft. Hanging
Wardrobe, Dressing Chest, &c., complete

16 0 0 11 10 0

Ash Stained Dark Green Suites,
with bright copper fittings, 3-ft. 6-in.
Hanging Wardrobe, &c., complete

15 15 0 12 10 0

Birch and Burl Suites, 3-ft. 6-in.
Hanging Wardrobe, Dressing Chest,
&c., complete, 2 only

16 0 0 12 10 0

Hazelwood and Butternut ditto,
1 only

16 0 0 12 10 0

**Wainscot Oak 3-ft. 6-in. Hanging
Suite**, 1 only

15 10 0 12 10 0

Ash Stained Green Suites, 4-ft.
Wardrobe, drawer under, 3-ft. 6-in.
Dressing Chest on casters, 3-ft. 6-in.
Washstand, marble top, tiled back, swing
glass over, large cupboard, and 3 deep
drawers below, towel rails attached, 2
Chairs, complete

17 10 0 12 15 0

**3-ft. Mahogany and Satinwood
Inlaid Suites**, with Dressing Chest, &c.

16 0 0 12 15 0

Polished Oak Suites, with carved
panels, 4-ft. Wardrobe, 3-ft. 6-in. Dressing
Chest with jewel drawers and landscape
swing glass over, 3-ft. 6-in. Washstand,
2 Chairs, complete

18 10 0 13 15 0

Fumed Oak "Beaconsfield" Suites,
3-ft. 6-in. Wardrobe, part fitted drawers
and shelves, splayed leg Dressing Table
and Washstand, &c.

17 10 0 13 15 0

**Waxed Walnut "Queen Anne"
Suites**, 3-ft. 6-in. Hanging Wardrobe,
drawer under, Kneehole Dressing Table
and Glass, Washstand fitted, 2 drawers and
cupboard, Chairs, &c., complete, 3 only

18 10 0 15 0 0

**Mahogany Inlaid Satinwood
"Sheraton" Suites**, 3-ft. 6-in. Ward-
robe, 3-ft. 6-in. Semi-Dressing Chest,
Shaped Glass over, 3-ft. 6-in. Washstand,
&c., 3 only

22 0 0 15 15 0

Clearing Reductions.

Hamptons'
"Wyndham,"
Suite.



4-ft. Wardrobe.
3-ft. 6-in. Dressing Chest.
3-ft. 6-in. Washstand.
2 Chairs.

MAHOGANY AND SATINWOOD BANDED "SHERATON" SUITE, with dull gilt handles.

This Suite is made by hand of well-selected and seasoned Cuba Mahogany, and polished to an even surface; the Wardrobe is lined with pale blue sateen; the drawer linings are also of mahogany.

Clearing at £16 10 0

Birch and Burl Suites, 4-ft. Wardrobe, fitted 3 long and 2 short drawers, cupboard above, fitted shelves, 3-ft 6-in. Dressing Table, 3-ft. 6-in. Washstand, fancy marble top and tiled back, cupboard, towel-rail, 2 Chairs—2 only ... 20 10 0 **15 15 0**

Same pattern **Suite**, in Pollard Oak—2 only ... 22 0 0 **16 15 0**

Solid Oak Suites, 4-ft. Wardrobe, 3-ft. 6-in. Dressing Chest, 3-ft. 6-in. Washstand, 2 Chairs—2 only ... 21 0 0 **16 0 0**

Wainscot Oak Suites in the "Chippendale" style, 4-ft. Wardrobe for hanging on shaped feet, 3-ft. 6-in. Dressing Table, fitted 1 long and 2 short drawers, large loose glass, with 3 jewel drawers, in frame, 3-ft. 6-in. Washstand, marble top and shaped wood back, towel-rails attached, 2 Chairs, complete—5 only ... 22 10 0 **16 15 0**

Waxed Walnut "Queen Anne" Suites, 4-ft. Wardrobe, enclosed by 1 glass and 1 wood-panelled door, 3-ft. 6-in. Pedestal Dressing Table of 7 drawers, with recessed cupboard between, Loose Toilet Glass, Washstand, marble top and back, shelf over, 2 drawers and deep boot cupboard under, towel-rails attached, 2 Chairs—3 only ... 24 0 0 **19 10 0**

Mahogany Inlaid "Sheraton" Suites, 5-ft. Wardrobe, 2 drawers below, 3-ft. 6-in. Dressing Chest, 3-ft. 6-in. Washstand, Chairs, &c. ... 25 0 0 **20 10 0**

Solid Cuba Mahogany Suites, with Marqueterie panels, 4-ft. Wardrobe, 3-ft. 6-in. Dressing Table, with 2 long drawers, raised jewel drawers and shaped swing glass over, 3-ft. 6-in. Washstand, Chairs, &c.—3 only ... 35 0 0 **21 0 0**

Enamelled Ivory White Beaconsfield Suite, with fine inlaid panels—1 only ... 27 0 0 **21 0 0**

Stained Ash Suite, 6-ft Wardrobe, fitted two shaped glass doors and one panelled carved door, two drawers under, 3-ft. 9-in. Dressing Chest, with jewel drawers and shaped swing glass over, 3-ft. 9-in. Washstand, marble top, tiled back, Towel Horse and 3 Chairs—1 only ... 28 15 0 **24 0 0**

Hazelwood and Butternut Suites, same design as above—2 only ... 32 0 0 **25 10 0**

Solid Walnut ditto Suites—2 only ... 32 10 0 **26 0 0**

Bedroom Suites—continued.

Fine Mahogany and Zebra Wood Banded Suites, 6-ft. Wardrobe, fitted one-third drawers and shelves, enclosed by shaped glass centre door, 3-ft. 9-in. Dressing Table with two long drawers under, full length coach top landscape glass over, 3-ft. 9-in. Washstand, cupboards and towel rails attached, 3 Chairs ... 30 0 0 **26 10 0**

Wainscot Oak Suite, 6-ft. Wardrobe, enclosed by two bevelled silvered reflecting glass doors, two drawers under, 3-ft. 9-in. Toilet Chest, with shaped landscape glass over, 3-ft. 9-in. Washstand, marble top, shaped tile back, 2 drawers, cupboard and shelves under, Towel Rails fixed, 3 Chairs—1 only ... 42 0 0 **33 10 0**
6-ft. **Birch and Burl Suite**—1 only ... 42 10 0 **34 10 0**

Hazelwood and Fine Figured Butternut Suites, with handsome carved panels, 6-ft. Wardrobe, with bow front centre, fitted one-third drawers, &c., and two-thirds for hanging, enclosed by 1 silvered and 2 panelled doors, 2 drawers under, 4-ft. Kneehole Dressing Table of 7 drawers, large landscape swing glass over with carved mouldings, 4-ft. Washstand, marble top, high tiled back and glass over, two drawers and cupboard under, with double Towel Rails each end, 3 Chairs, complete—3 only ... 48 10 0 **36 15 0**

Handsome Pollard Oak Suite, with Circassian Ash margins, 6-ft. Wardrobe fitted drawers and hanging space enclosed by one glass and two panelled doors, 4-ft. Pedestal Toilet Table of ten drawers, 4-ft. Washstand fancy marble top, panelled tiled back, 2 drawers, and shelf under, Bedside Pedestal Cupboard, on legs, 3 Chairs finely caned ... 63 0 0 **47 10 0**

6-ft. Carved Mahogany Suite, with Wedgwood plaques ... 82 0 0 **69 0 0**

8-ft. 6-in. Fine Figured Spanish Mahogany Suite, with Marqueterie panels ... 120 15 0 **105 0 0**

7-ft. Fine Figured East India Satinwood Suite, with harewood margins and oval glass doors to Wardrobe ... 185 0 0 **160 0 0**

8-ft. Shaped Front Very Fine East India Satinwood Suite, with Thuya wood bandings, ivory handles, including 2 3-ft. 3-in. shaped-end Bedsteads and Best Bedding ... 415 0 0 **357 0 0**

Bedsteads.

3-ft. Green and Brass Bedsteads, woven-wire mattress, bordered wool mattress, feather bolster, feather pillow, complete ... 4 0 0 **3 7 6**

4-ft. 6-in. Green and Brass Bedsteads, woven-wire mattress, bordered wool mattress, feather bolster, including two pillows ... 5 10 0 **4 12 6**

4-ft. 6-in. All-Brass Square Tube, Curved Top Bedsteads ... 7 10 0 **6 5 0**

5-ft. All-Brass Square Tube, Curved Top Bedsteads ... 7 15 0 **6 10 0**

4-ft. 6-in. All-Brass Square Tube, Italian Bedsteads, with curtain arms ... 10 0 0 **8 15 0**

5-ft. All-Brass Square Tube, Italian Bedsteads, with curtain arms ... 10 10 0 **9 0 0**

A number of odd metal **Bedsteads** in All Brass, Black and Brass, Green and Brass; also **Show Room Pattern Wood Bedsteads** in Oak, Walnut, Mahogany and Inlaid, will be cleared at 25 per cent. reduction.

HAMPTONS are the largest retailers of high-class Carpets in Great Britain.

All Carpets in this Clearance are the very best of their kind, no small or unknown makers' goods being purchased by HAMPTONS.

Although the Floor Coverings specified herein are quite remarkably low in price, they are of the same high standard of quality that are always being sold by HAMPTONS.

To all buyers of Carpets, especially those who require a quantity for large Town Mansions, Country Seats, Hotels, Clubs, Sanatoria, Schools, Colleges, Offices, Railway and Shipping Companies, &c., this clearance affords an opportunity that occurs only once a year, as this is the only occasion on which many thousands of pounds worth of first-class carpets are sold for less than they actually cost to manufacture.

As the reductions made on the Carpets herein quoted afford to purchasers an unquestionable saving of from 3/6 to 10/- on every 20/- worth they secure, HAMPTON & SONS have pleasure in inviting all who purpose buying Carpets during 1907 to very

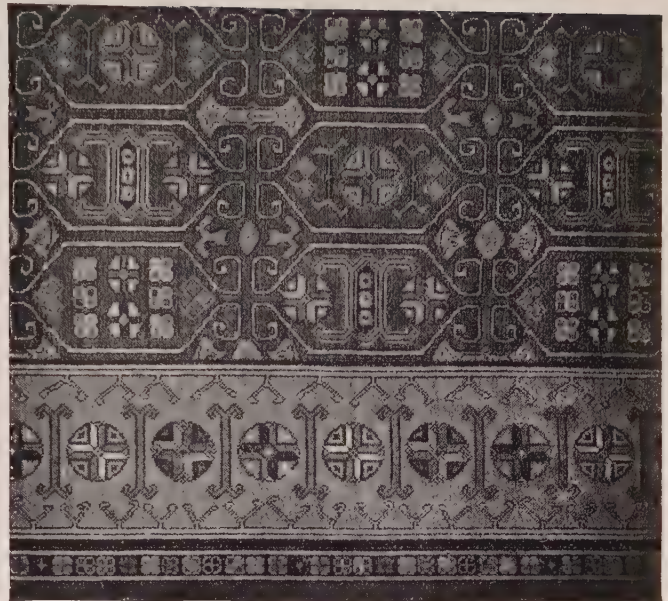
Carefully Examine these Goods & compare the prices and Quality with the best values anywhere else obtainable.

The Prices quoted are for goods actually in stock, and when sold none of them without any exception can be repeated.

All Carpets herein quoted will remain on view until sold.

Measurements of Rooms should be brought, as no Carpets in this clearance can be reserved.

HAMPTONS guarantee that the usual prices quoted in this catalogue are the regular competitive prices at which the respective Carpets are sold by all good-class dealers throughout the country.



Lot No. 1. AXMINSTER CARPETING.

In this Lot are a good selection of self-colours or tone upon tone effects, also useful mixed combinations of colours, including above illustration, which has a pleasing old red ground, with soft colourings blending with the body colour. Thousands of yards are being sold at nearly 40 per cent. reduction as under. We guarantee them all perfect in every way, and manufactured by best British manufacturers only. Purchasers save 1/10 upon every yard secured.

Regular price everywhere. **Selling at**
Axminster Filling Carpet, 27 in. wide 4s. 9d. 2s. 11d. per yd.
Lot No. 2. AXMINSTER SQUARES.

All in this Lot are remnant Carpets, made from superseded patterns. Many of the Carpets are quite new, having been bought for the 1906 Season. They are all best British manufacture, and for rooms where a rich pile Carpet is required at an exceedingly low price they cannot be surpassed. Sizes and prices as follows:—

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
5	3	5	3	15	3	12	6	16	6	9	9
6	4	7	6	11	6	12	10	16	6	12	0
7	6	7	6	11	13	13	1	16	9	14	3
8	0	7	6	11	13	13	6	16	10	13	1
8	6	7	6	11	15	13	9	17	2	14	3
8	9	7	6	11	16	14	0	17	3	12	0
9	0	5	3	1	6	14	6	17	10	9	9
9	2	6	0	1	10	14	7	18	0	12	0
9	9	9	9	2	13	14	7	18	1	14	3
10	0	9	9	2	14	15	0	18	6	12	9
10	3	9	9	2	16	15	0	18	9	12	0
10	6	9	9	2	17	15	3	19	9	14	3
10	9	8	8	2	12	15	9	20	0	14	3
11	3	10	0	3	2	16	0	20	9	14	3
12	0	9	9	3	5	16	3	21	0	15	0
And other sizes.											

Lot No. 3. Axminsters without borders, in every other respect they are exactly like Lot No. 2.

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
6	3	6	9	9	9	6	9	16	6	13	6
7	0	4	6	14	0	9	10	16	9	12	4
7	6	4	6	15	0	10	6	17	6	11	3
8	3	6	9	1	4	12	0	17	9	13	6
8	8	9	0	1	14	12	9	18	2	13	6
8	10	7	6	1	10	15	3	18	6	11	3
9	0	4	6	18	0	16	6	18	0	13	6
And other sizes.											

Lot No. 4. **AXMINSTER SQUARES.**

The remnants of Aristo and all other good qualities of English made Axminster that have accumulated during 1906 have been made into complete squares, and are being sold considerably less than the material cost, as below. All the material is perfect. These Carpets will withstand very hard wear.

Clearing at					Clearing at					Clearing at				
ft.	in.	by	ft.	in.	by	ft.	in.	by	ft.	in.	by	ft.	in.	by
7	0	7	6	2	5	11	6	7	6	3	15	6	12	0
7	4	7	6	2	7	11	7	7	6	3	15	9	14	3
7	6	7	6	2	8	11	10	7	6	3	16	0	9	9
7	8	7	6	2	9	12	0	9	5	0	9	16	10	6
7	9	7	6	2	10	12	0	12	0	6	4	16	5	12
8	2	7	6	2	12	12	1	7	6	3	17	17	5	9
8	6	7	6	2	14	12	6	7	6	4	0	18	0	12
9	3	9	9	3	17	13	0	9	5	8	6	18	0	14
9	9	9	1	3	15	13	8	9	9	5	9	18	8	12
9	II	9	9	4	3	14	0	12	0	7	5	19	0	16
IO	0	9	9	4	4	14	4	12	0	7	7	19	3	14
IO	6	7	6	3	8	14	6	9	9	6	1	19	4	12
IO	8	8	3	3	15	14	6	10	6	6	11	22	0	15
IO	9	9	9	4	10	14	9	12	9	8	1	22	0	16
IO	IO	IO	6	4	18	15	0	12	0	7	15	23	0	16
II	0	9	0	4	5	15	0	14	3	9	4	And other sizes.		
II	3	9	9	4	14	15	2	12	0	7	17			

Lot No. 5. Axminster, exactly as Lot No. 4, except that they have no borders.

Clearing at					Clearing at					Clearing at				
ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.
9	1	6	2	2 0	14	10	13	6	18 9	16	1	13	6	7 10 9
13	0	9	0	4 1 0	15	0	11	3	5 16 9	18	0	13	6	8 8 0
13	8	11	3	5 6 3	15	8	11	3	6 1 3	And other sizes.				
14	3	11	3	5 10 9	16	0	11	3	6 4 9					

Lot No. 6. **SEAMLESS AXMINSTER.**

Manufactured by the best British Manufacturers only. Where an inexpensive Seamless Carpet is required, this particular lot will undoubtedly be appreciated. They are reduced fully 25 per cent. below to-day's best value elsewhere.

	Regular price anywhere,	Selling at
9 ft. 9 in. by 6 ft. 9 in. ...	£2 10 6	£1 17 6
10 ft. 6 in. „ 9 ft. 0 in. ...	3 11 0	2 12 6
13 ft. 6 in. „ 10 ft. 6 in. ...	5 6 3	3 18 9
15 ft. 0 in. „ 12 ft. 0 in. ...	6 15 0	5 0 0



Lot No. 7. **AXMINSTER CARPETING.**

Aristo and other equally good makes of fine British made Axminster are here being sold at the same price that is generally charged for Imperial quality. Ths Aristo Carpet we highly recommend for hard wear in dining room, smoking room, library, hall, etc. There is a very good selection of designs and colourings, including above. Here is a saving of nearly 30 per cent., as follows:—

	Regular price	everywhere,	Selling at
1000	1000	1000	1000

cent., as follows:—	Regular price	everywhere.	Selling at
Filling Carpet, 27 in. wide	6/6	per yard	4/8 per yard.
Stair Carpeting, 27 „	6/6	„	4/8 „
Stair Carpeting, 36 „	10/6	„	7/3 „



Lot No. 8. **SAXONY PILE CARPETING.**

Not all these are the best British make; they are woven from the very best long worsted, and the more worn and swept the richer they become. No matter how intensely hard the wear, this Carpet will withstand it. There are not many patterns, but those offered are a very real bargain, as follows:—

Filling Carpet	... 10s. 6d. per yard	Selling at	7s. 11d. per yard.
Stair Carpet, 27 in. wide,	10s. 6d. "		7s. 11d. "
Stair Carpet, 36 "	15s. 6d. "		11s. 9d. "

Lot 9. **SAXONY SQUARES.**

A few thick, closely woven Saxony Carpets, in self colours, will be sold. These are all woven in complete widths, having no cross joins or corner mitres. The whole lot are very much reduced as indicated below.

Regular price.				Selling at				Regular price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.		ft.	in.	by ft.	in.	£	s.	d.	
9	0	,,	9	0	£	2	0	13	6	,,	11	3	9	11	3
10	6	,,	9	0	5	19	0	15	0	,,	11	3	10	12	6
12	0	,,	9	0	6	16	0	16	0	,,	11	3	11	7	0
12	0	,,	11	3	8	10	0	18	0	,,	11	3	12	15	0
13	6	,,	9	0	7	13	0	18	0	,,	13	6	15	6	0

Lot 10. **SAXONY BILLIARD RUGS.**

A few sets are being disposed of. They are good quality, thick pile, very closely woven, very durable indeed, and very much reduced. They consist of four rugs, each 12 ft. by 3 ft.

The Billiard Set Regular price £8 10 0 Selling at **£6 16 6**

Lot No. 11. **WILTON SQUARES CHLIDEMA**

A few good wearing Carpets having no mitres or cross joins will be sold remarkably cheap, fully 20 per cent. under regular price, as below:—

Regular Price.			Selling at			Regular Price.			Selling at		
ft.	in.	by ft. in.	£	s.	d.	ft.	in.	by ft. in.	£	s.	d.
6	0	69	1	14	6	13	6	9	0	5	3
7	6	69	2	3	3	15	0	11	3	7	3
9	0	69	3	3	0	16	6	11	3	7	18
10	6	90	4	0	6	16	6	13	6	9	9
12	0	90	4	12	0	18	0	13	6	10	7

No. 12. **WILTON CARPETS.** Made Up.

The following we guarantee to be the very best quality procurable. They are second-hand, but they have only been laid a few months, hence they are only very slightly worn, merely soiled. All are being sold at actually half-price, as follows:—

Regular price when new.							Selling at			Regular price when new.							Selling at						
ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.
I	10	,,	II	3	7	14	0	3	17	0	19	8	,,	19	9	22	18	0	11	9	0		
I	7	,,	I	3	6	10	7	6	5	3	9	22	0	,,	15	9	19	2	6	9	11	3	
I	7	0	,,	II	3	10	15	6	5	7	9	27	6	,,	20	7	38	3	6	19	1	1	

Lot No. 13. **WILTON CARPETING.**

A few patterns of good wearing **Wilton**, principally in self-colours, are being cleared very cheap indeed.

	Regular price.	Selling at
Filling Carpeting	... 4s. 11d. per yard.	3s. 11d. per yard.
Stair Carpeting, 27 in. wide	4s. 11d. " "	3s. 11d.

No. 14. WILTON SQUARES.

The R. mants and Old Pieces of very best quality that of necessity accumulate where vast quantities of Carpets are sold have all been made up into complete Carpets, and are for disposal at much less than factory cost. Many of these were quite new for the 1906 Season, hence a new fashionable Carpet can frequently be secured wonderfully cheap, as below:—

Clearing at					Clearing at					Clearing at				
ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.
6	6	6	9	2 09	11	7	8	3	4 89	15	7	12	9	9 90
7	4	6	9	2 59	11	3	8	3	4 60	15	1	12	9	8 17 60
7	10	6	0	2 39	11	9	7	6	4 16	15	0	12	0	8 60
8	3	6	9	2 11 9	11	6	6	9	3 12 0	15	10	10	6	7 14 0
8	3	6	0	2 59	11	0	6	9	3 8 6	15	0	10	0	6 18 60
8	0	4	6	1 13 6	12	9	11	9	6 18 6	16	9	12	9	9 17 60
9	0	9	0	3 15 0	12	0	10	6	5 16 6	16	6	12	8	9 14 0
9	0	8	3	3 89	12	6	9	0	5 40	16	0	12	0	8 17 60
9	0	8	1	3 60	12	0	9	0	5 00	16	6	9	0	6 17 60
9	4	6	9	2 18 6	12	9	8	3	4 17 0	17	11	15	0	12 9 0
9	0	6	5	2 14 3	13	10	12	0	7 14 0	17	6	12	9	10 6 60
10	6	11	3	5 90	13	6	11	3	7 00	17	9	12	9	10 9 60
10	7	9	0	4 79	13	3	11	3	6 17 0	17	0	12	0	9 9 0
10	11	8	3	4 36	13	2	10	6	6 7 6	17	3	11	3	9 0 0
10	4	8	7	3 19 0	13	3	8	3	5 16	17	6	10	6	8 10 60
10	9	7	6	3 15 0	14	0	12	0	7 15 6	18	7	12	9	10 19 0
10	6	6	9	3 59	14	6	10	6	7 16	19	3	12	9	11 7 0
11	0	9	0	4 11 6	14	0	10	6	6 16 0	20	2	15	0	14 0 0

And other sizes.

Lot No. 15. **WILTON SQUARES**, exactly the same as

Lot No. 14, but unbordered.

Clearing at						Clearing at						Clearing at					
ft.	in.	by	ft.	in.	d.	ft.	in.	by	ft.	in.	d.	ft.	in.	by	ft.	in.	d.
7	6	4	0	1	4 6	II	0	9	3	5	12 0	15	0	13	6	7	7 0
7	5	6	9	1	16 6	12	4	II	3	5	0 0	16	8	II	3	6	16 6
8	8	6	9	2	2 6	12	0	II	3	4	18 0	16	0	II	3	6	10 0
8	0	6	9	1	19 0	13	9	II	3	5	12 6	17	0	II	3	6	19 6
9	8	8	0	2	19 0	13	5	9	0	4	7 0	17	10	12	4	7	18 6
IO	3	9	0	3	7 0	13	0	9	0	4	5 0	18	9	13	6	9	4 0
IO	0	II	3	4	10 0	14	7	12	6	6	11 6	19	9	13	6	9	14 0

And other sizes.



Lot No. 16. **WILTON PILE CARPETING.**

All Carpets specified in this Lot Hamptons guarantee the best quality. They are all woven by best British manufacturers only, and although very much higher prices than are here charged can be paid, no better quality Carpet can possibly be bought anywhere in Great Britain. As will be observed, the reduction here is very exceptional. These Carpets are all perfect, and when sold cannot be repeated at less than the regular prices. There is a good selection of designs and colourings.

Regular Price everywhere. **Selling at**

	Regular Price everywhere.	Selling at
Filling Carpet	7s. 3d. per yard.	5s. 1d. per yard.
Stair Carpeting , 27 in. wide	7s. 3d. „	5s. 1d. „
Stair Carpeting , 36 in. wide	11s. 6d. „	8s. 3d. „

Lot No. 17. **EXCEPTIONAL CARPETS.**

The following are a few very fine quality Axminster Carpets, suitable for Dining Room and Drawing Room. In every instance a real bargain is offered.

Carpet A. A Fine Axminster Carpet, heavy wool back, Plain Green Ground, rich red border, suitable for reception-room. This is a great bargain. Half regular price. Size 16 ft. by 16 ft. Regular price, £32 15 6 **16 7 6**

A fine Axminster, Pale Blue Ground, Self Colours, suitable for drawing-room. Size 16 ft. 6 in. by 12 ft.

Carpet C. **A fine Axminster, Delicate Rose Ground, Self Colours, with slight introduction of Ivory in border.** Regular price, £20 18 0 **14 18 6**

Size 15 ft. by 12 ft. Regular price, £21 0 0 **15 10 0**
 Carpet D. **A Fine Axminster, Delicate**
Green Ground, Self Colours, with light

Green Ground, Self Colours, with slight introduction of ivory in border. Size 16 ft. 6 in. by 12 ft. Regular price, £23 2 6 **17 10 0**

Carpet E. A very fine heavy wool back seamless Axminster, charming plain rose, with line border. Size 25 ft. by 2 in. by 17 ft. 9 in. Regular price, £61 0 0 **30 10 0**

Carpet F. **A fine seamless Axminster, in rich shades of red;** this Carpet was made to fit a room. Size 35 ft. by 18 ft. 6 in. Regular price, £65 0 0 **32 10 0**

Lot No. 18. **AXMINSTER CARPETS.** Made up.

These are the finest quality Axminster. These are second-hand, but they have only been laid a few months and are very slightly worn, merely soiled. All are being sold at actually half-price, as below:—

Normal price.						Selling at						Normal price.						Selling at					
ft.	in.	by ft.	in.	s.	d.	ft.	in.	by ft.	in.	s.	d.	ft.	in.	by ft.	in.	s.	d.	ft.	in.	by ft.	in.	s.	d.
13	2	13	6	18	3	0	9	1	6			22	0	12	9	26	15	0	13	7	6		
17	9	9	6	18	3	0	9	1	6			20	7	15	0	29	0	0	14	10	0		
18	3	14	0	27	3	0	13	11	6							36	17	0	17	10	0		
66 yards Filling						...						...						36 17 0 17 10 0					

66½ yards Filling ... 36 17 0 **17 10 0**

Lot No. 19 **SEAMLESS AXMINSTER.**

A few very closely woven long thick Pile Carpets, Indian design, red and blue ground colours, specially suitable for hard wear in Reception Rooms, are being sold at less than factory cost price, as follows :—

ft. in. by ft. in.			Regular price anywhere.			Selling at			Regular price anywhere.			Selling at		
ft.	in.	ft.	£	s.	d.	£	s.	d.	ft.	in.	ft.	£	s.	d.
10	6	9	5	10	3	4	1	6	13	6	12	9	9	9
12	0	9	6	6	0	4	13	0	14	3	10	6	8	16
12	0	10	7	7	0	5	8	6	14	6	10	6	8	18
13	6	10	8	5	6	6	2	0	15	0	12	10	10	0

Lot No. 20. **AXMINSTER CARPETS.**

Very slightly damaged by fire and water. This fire occurred in our store at 43, Belvedere Road during October. All these are very fine qualities indeed, and although only very little damaged, will be sold at actually half their normal value, as follows:—

Normal Value.					Selling at					Normal Value.					Selling at					
ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.	ft.	in.	by ft.	in.	s. d.	
6	0	6	0	4 16	6	0	6	0	4 16	2	8	3	14	3	12	9	18	2	0	9 1 0
7	6	6	0	5 18	6	0	5 18	6	0	2	19	3	15	10	13	6	21	6	9	10 13 6
10	4	10	5	11 15	6	0	5 17	9	16	5	17	9	16	0	11	3	18	6	0	9 3 0
10	3	10	9	11 7	0	0	5 13	6	17	7	12	9	21	15	0	12	15	0	10 17 6	
11	3	10	6	12 12	0	0	6	6	0	17	4	12	9	21	12	6	10	16	3	10 16 3
12	0	10	6	13 4	0	0	6	12	0	19	6	12	9	24	0	6	12	0	12 0 3	
13	0	9	12	17 0	0	0	6	8	6	And a few other sizes.										

Lot No. 21. **BRUSSELS CARPETS,** Made up.

This lot are best quality. These are second-hand, but slightly soiled, and are being sold at half-price, as below:—

Normal price.							Selling at							Normal price.							Selling at						
ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.								
15	6	15	9	8	5	6	4	2	9	17	3	19	2	11	3	6	5	11	9								

Lot No. 22. SEAMLESS AXMINSTER.

A few fine quality Carpets, closely woven long pile. All in this lot are slightly imperfect. They will wear well, but in consideration of the defect are all being sold at actually half-price, as follows:—

price, as follows.—										Regular price.										Clearing at									
ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.
9	0	7	6	5	8	9	2	14	6	12	0	12	0	11	12	0	5	16	0	12	0	10	6	10	3	0	5	1	6
11	8	9	0	8	7	6	4	3	9	12	0	10	6	10	3	0	5	1	6	13	6	12	0	13	1	0	6	10	6
12	6	0	0	0	1	3	4	10	9																				

Lot No. 23. **BRUSSELS SQUARES.**

In this Lot are all our remnants and odd pieces of very best quality **Brussels**, manufactured by best British makers only. They are all being sold quite regardless of the factory cost of materials as follows:—

Clearing at				Clearing at				Clearing at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
5	0	5	0	10	6	8	0	14	7	9	0
6	7	6	9	10	9	9	9	14	8	12	9
6	9	5	6	10	6	9	0	14	2	12	9
7	9	7	6	10	9	8	3	15	9	11	3
7	6	7	4	10	6	7	6	15	0	10	6
7	6	4	6	11	0	9	9	15	9	12	9
8	2	8	3	11	3	9	0	15	9	9	9
8	5	7	5	11	8	10	6	15	9	10	6
8	2	6	9	11	9	11	3	16	6	12	9
8	10	8	3	12	5	12	9	17	3	12	9
8	8	9	0	12	9	12	0	17	1	12	9
9	0	9	0	12	0	10	9	17	6	11	3
9	0	7	6	12	10	9	0	17	4	12	9
9	6	9	9	12	0	10	6	17	0	11	3
9	8	9	0	13	1	7	6	18	0	10	6
9	9	8	3	13	0	12	0	18	7	12	9
9	2	6	9	14	1	9	0	19	6	13	6
9	9	9	5	14	9	11	3	19	6	12	0

And other sizes.

Lot No. 24. **BRUSSELS.**

Good Quality, closely woven, will wear and last well. Only a few designs. Fully 25 per cent. reduction, as follows:—

Brussels Filling ... 3s. 9d. per yard ... **2s. 9½d.** per yard.

Lot No. 25. **BRUSSELS SQUARES.**

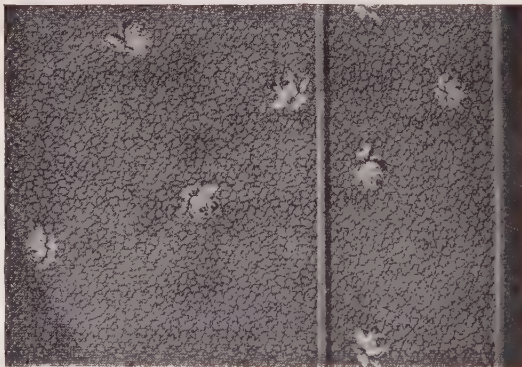
Good quality, having no cross joins or corner mitres. These are all good designs and colours, and are very suitable for Reception Rooms and good Bedrooms. All are considerably reduced, as follows:—

Regular price.				Selling at				Regular price.				Selling at							
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.	ft.	in.	by ft.	in.				
6	9	6	9	1	7	0	1	2	0	12	0	11	3	4	0	0	3	5	0
7	6	6	9	1	10	0	1	4	6	13	6	11	3	4	10	0	3	13	3
9	0	6	9	1	16	0	1	9	3	15	0	11	3	5	0	0	4	1	3
9	0	9	0	2	8	0	1	19	0	16	6	11	3	5	10	0	4	9	6
10	6	6	9	2	2	0	1	14	3	16	6	13	6	6	12	0	5	7	3
10	6	9	0	2	16	0	2	5	6	18	0	13	6	7	5	0	5	17	0
12	0	9	0	3	4	0	2	12	0										
																And other sizes.			

And other sizes.

Lot No. 26. **BRUSSELS CARPETS.**

The Brussels included in this lot are all best five-frame quality, manufactured by best British makers only. All are quite perfect. These include the design illustrated herewith, together with a number of other good designs and colourings.



They are very much reduced, as below:—

Brussels Filling ... 4s. 6d. per yard ... **3s. 3d.** per yard
Brussels Stair, 27 in. wide, 4s. 6d. ... **3s. 3d.** ...
Brussels Stair, 36 in. ... 7s. 6d. ... **5s. 2d.** ...

Lot No. 27. **LINOLEUM.**

A few odd pieces of Inlaid Linoleum, i.e., the colours solid right through to the back, will be sold very cheap, as below:—

Inlaid Linoleum ... 2s. 3d. per sq. yd. ... **1s. 11d.** per sq. yd.

Lot No. 28. **CORK CARPET.**

All our stock of "B" or Second quality plain Cork will be sold very cheap ... **1s. 11d.** per square yard.

Lot No. 29. **LINOLEUM AND CORK CARPET.**

All our Short Lengths, i.e., Remnants, will be sold at actually half-price.



Lot No. 30. **REAL AXMINSTER.**

A few real Axminster Carpets, all hand-tufted and hand-made throughout, are being sold. As is readily understood, these carpets being hand-made are practically indestructible. They are very thick and closely-woven. Good designs and colouring as illustration above and others. Guaranteed all best British make. They are our regular stock, and are reduced to less than cost price, as follows:—

Regular price everywhere.				Selling at				Regular price everywhere.				Selling at							
ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	£	s.	d.	£	s.	d.
10	6	9	0	9	17	0	7	4	6	17	0	11	0	19	9	6	14	5	9
12	0	9	0	11	5	0	8	5	0	17	0	12	0	21	5	0	15	11	9
12	0	10	6	13	2	6	9	12	6	17	0	13	0	23	0	6	16	17	6
12	0	12	0	15	0	0	11	0	0	18	0	11	0	20	12	6	15	2	6
13	6	10	6	14	15	6	10	16	9	18	0	12	0	22	10	0	16	10	0
15	0	12	0	18	15	0	13	15	0	18	0	13	0	24	7	6	17	17	6
15	6	12	0	19	7	6	14	4	0	18	0	14	0	26	5	0	19	5	0
16	0	10	6	16	13	6	12	4	9	19	0	13	0	25	15	9	18	18	3
16	0	11	0	18	6	9	13	8	9	19	0	14	0	27	14	6	20	6	6
16	6	10	6	18	1	0	13	4	9	20	0	13	0	27	1	6	19	17	6
16	6	12	0	22	12	6	15	2	6	20	0	14	0	29	3	6	21	7	6

Lot No. 31. **BILLIARD RUGS.**

Real Axminster Tufted, these are thick and closely made. Good colours, in very pleasing combinations, and will withstand the very hardest wear. They are much reduced as below:—

4 Rugs, each 12-ft. by 3-ft., the complete set
 Regular price, £15 10 0. Selling at **£12 16 0**

Lot No. 32. **RUGS**, to match, in design, colour, and texture, the Billiard Rugs quoted in Lot 31.

Tufted Rugs, 6-ft. by 3-ft. ... Regular price ... **£1 17 7** ... Selling at **£1 9 6**

No. 33. **REAL AXMINSTER.**

A few real Axminster Carpets, all best British (being the whole of our regular stock) are being sold wonderfully cheap, as follows:—

Regular price.				Selling at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
12	ft.	0 in.	by 12 ft.	0 in.	...	...	...
12	ft.	0 in.	by 9 ft.	0 in.	...	...	...
12	ft.	9 in.	by 12 ft.	0 in.	...	...	...
13	ft.	0 in.	by 13 ft.	6 in.	...	...	...
14	ft.	6 in.	by 12 ft.	0 in.	...	...	...
15	ft.	0 in.	by 12 ft.	0 in.	...	...	...
15	ft.	0 in.	by 13 ft.	6 in.	...	...	...

Lot No. 34. **SEAMLESS ARGAMAN CARPETS.**

A few choice Carpets left over from Season 1906 will all be much reduced as below:—

Regular price everywhere.				Selling at			
ft.	in.	by ft.	in.	ft.	in.	by ft.	in.
8	ft.	2 in.	by 5 ft.	9 in.	...	...	...
9	ft.	10 in.	by 6 ft.	7 in.	...	...	...
11	ft.	6 in.	by 8 ft.	2 in.	...	...	...
13	ft.	2 in.	by 9 ft.	10 in.	...	...	...
14	ft.	9 in.	by 11 ft.	6 in.	...	...	...

BRITISH CARPETS at Clearance Reductions.

seamless

Axminster.

These we guarantee to be British make. They consist of a good variety of designs and patterns, including the charming design herewith. They are regular goods, made in every way, manufactured for the 1906 season. We are selling them all at less than the factory cost. Particulars as indicated below.

Wt. ft. in.	Regular price everywhere.			Selling at		
	£	s.	d.	£	s.	d.
6 0	1	18	9	1	11	8
6 6	2	6	6	1	18	0
7 6	2	18	3	2	7	6
9 0	3	9	9	2	17	0
6 0	2	14	3	2	4	6
7 6	3	7	9	2	15	6
9 0	4	1	6	3	6	6
10 6	4	15	0	3	17	6
9 0	4	13	0	3	16	0
10 6	5	8	6	4	8	9
9 0	5	4	9	4	5	6
10 6	6	2	0	4	19	9
12 0	6	19	6	5	14	0
9 0	5	16	3	4	15	0
10 6	6	15	9	5	10	9
12 0	7	15	0	6	6	9
13 6	8	14	6	7	2	6
15 0	9	13	9	7	18	3
10 6	7	9	6	6	2	0
12 0	8	10	6	6	19	4
15 0	10	13	0	8	14	3
12 0	9	6	0	7	12	0
9 0	8	2	9	6	13	0

Design herewith illustrated is in one size only, 12ft. by 9ft.



(A.) **Hamptons' Seamless Axminster.** Guaranteed Best British Make.

Seamless Saxony Carpet

The design illustrated (B) is a fine example of the fine squares for disposal. There are seven different designs.

These carpets are all woven of the very finest quality of worsted, which is fully lustrous.

Where a carpet is required to stand the hardest and best wear, this cannot be surpassed.

They are all being sold at

actually

half price,

If the price that the same can anywhere else be had as shown below.

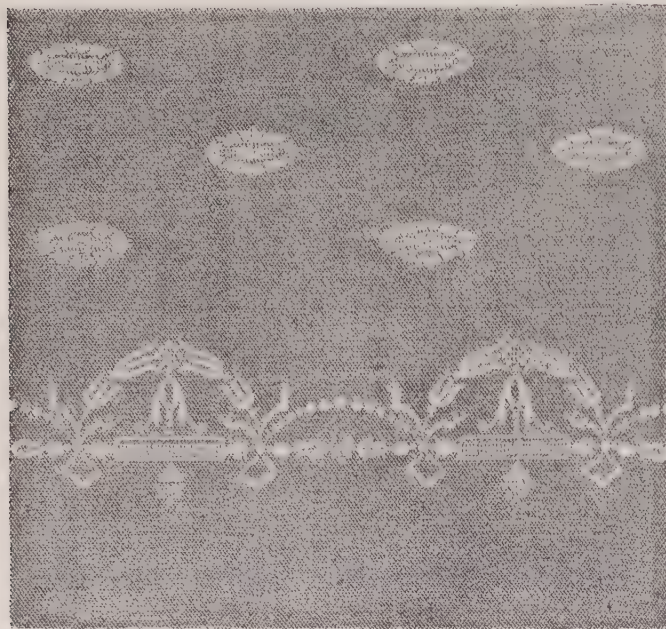
Wt. ft. in.	Actual cost elsewhere.			Selling at		
	£	s.	d.	£	s.	d.
9 0	8	2	6	4	1	3
9 0	9	6	0	4	13	0
10 0	10	6	6	5	3	3
11 0	11	7	6	5	13	9
11 0	12	6	0	6	3	0
12 0	13	8	6	6	14	3

11, Pall Mall East, S.W.



(B.) **Hamptons' Seamless Saxony Pile.** Guaranteed Best British Make. 35

Carpets at Clearance Reductions.



Lot No. 46. **ROMAN OR JACOBAN CARPETS**, as illustration above, and a variety of other good useful designs. All our regular stock left over from 1906 will be sold at less than the actual cost price as follows:—

Regular price.				Selling at				Regular price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	£	ft.	in.	by ft.	in.	£	s.	d.	£
7 6	6 0	18	9	14	0			12 0	10 6	2	12	6	1	19	9
9 0	7 6	1	8	3	1	1	3	12 0	12 0	3	0	0	2	5	6
9 0	9 0	1	13	9	1	5	6	13 6	9 0	2	10	9	1	18	3
10 6	7 6	1	12	9	1	4	9	13 6	10 6	2	19	0	2	4	9
10 6	9 0	1	19	6	1	9	9	13 6	12 0	3	7	6	2	11	0
12 0	7 6	1	17	6	1	8	6	15 0	10 6	3	5	9	2	9	6
12 0	9 0	2	5	0	1	14	0	15 0	12 0	3	15	0	2	16	6

Lot No. 47. THE PALL MALL CARPET

is a very superior make of carpet, closely woven. All the designs and colourings are quite new, the carpets having all been made for seasons 1906. They are all being sold wonderfully cheap, fully 25 per cent. less than regular price, as follows:—

Regular price.				Selling at				Regular price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	£	ft.	in.	by ft.	in.	£	s.	d.	£
7 6	6 0	1	3	9	17	6		12 0	12 0	3	16	0	2	16	0
7 6	7 6	1	9	9	1	2	0	13 6	9 0	3	4	3	2	7	3
9 0	7 6	1	15	9	1	6	3	13 6	10 6	3	14	9	2	15	3
9 0	9 0	2	2	9	1	11	6	13 6	12 0	4	5	6	3	3	0
10 6	7 6	2	1	6	1	10	9	15 0	10 6	4	3	3	3	1	3
10 6	9 0	2	10	0	1	16	9	15 0	12 0	4	15	0	3	10	0
10 6	10 6	2	18	3	2	2	0	16 6	10 6	4	11	6	3	7	3
12 0	9 0	2	17	0	2	2	0	16 6	12 0	5	4	6	3	17	0
12 0	10 6	3	6	6	2	9	0								

Lot No. 48. BED & DRESSING-ROOM CARPETS.

A few all wool best quality three-pley Kidderminster squares. All new designs and colourings will be sold very cheap indeed, as below. These are all our regular stock.

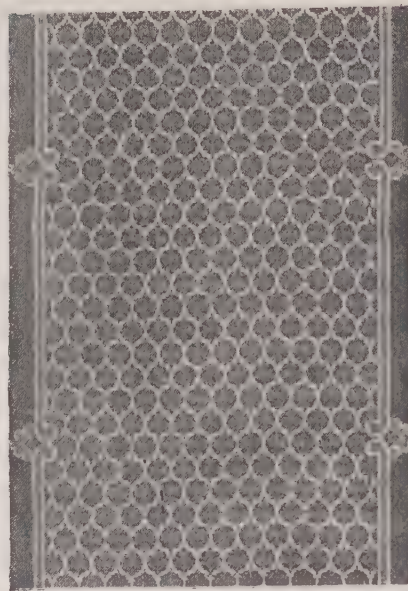
Regular price.				Selling at				Regular price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	£	ft.	in.	by ft.	in.	£	s.	d.	£
9 0	7 6	1	15	9	1	6	3	12 0	12 0	3	16	0	2	16	0
9 0	9 0	2	2	9	1	11	6	13 6	9 0	3	4	3	2	7	3
10 6	7 6	2	1	9	1	10	6	13 6	10 6	3	14	9	2	15	0
10 6	9 0	2	10	0	1	16	9	13 6	12 0	4	5	6	3	3	0
12 0	9 0	2	17	0	2	2	0	15 0	10 6	4	3	3	3	1	3
12 0	10 6	3	6	6	2	9	0	15 0	12 0	4	15	0	3	10	0

Lot No. 49. BEDROOM CARPETS, The Old English.

Every carpet is guaranteed to be all pure wool, which wears three times as long as carpets known as "Union," i.e., half cotton and half wool. The latter fade and are not satisfactory in wear. These are all our regular stock reduced in price as follows:—

Regular price.				Selling at				Regular price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.	£	ft.	in.	by ft.	in.	£	s.	d.	£
6 0	6 0	10	0	8	0			12 0	9 0	1	10	0	1	4	0
7 6	6 0	12	6	10	0			12 0	10 6	1	15	0	1	8	0
7 6	7 6	15	6	12	6			12 0	12 0	2	0	0	1	12	0
9 0	6 0	15	0	12	0			13 6	9 0	1	13	9	1	7	0
9 0	7 6	18	9	15	0			13 6	10 6	1	19	3	1	11	6
9 0	9 0	1	2	6	18	0		13 6	12 0	2	5	0	1	16	0
10 6	7 6	1	2	0	17	6		15 0	10 6	2	3	9	1	15	0
10 6	9 0	1	6	3	1	1	0	15 0	12 0	2	10	0	2	0	0
10 6	10 6	1	10	9	1	4	6	16 6	12 0	2	15	0	2	4	0

Carpets at Clearance Reductions.



Lot No. 40.

AXMINSTER STAIR CARPETING.

English make.

Designs as illustration herewith, and a few others. We guarantee all included in this lot to be best British make and perfect in every respect.

Regular price everywhere.

4/9 per yard.

Selling at 2/11 per yd.

Lot No. 41.

WILTON STAIR CARPETING.

A few Remnants of Best Quality English made Wilton Stair Carpeting will be sold very cheap indeed as follows

6 3/4 yds. Best Wilton Stair, 27 ins. wide, for	-	Selling at	£	s.	d.
7 1/4 " " " " " " " "	-	-	1	10	3
12 " " " " " " " "	-	-	1	12	6
12 1/2 " " " " " " " "	-	-	2	14	0
18 1/4 " " " " " " " "	-	-	2	16	0
25 1/4 " " " " " " " "	-	-	4	2	0
11 1/2 " " " " " " " "	-	-	5	13	6
22 1/4 " " " " " " " "	-	-	4	4	0
	-	-	8	6	6

And a few other Lengths.

Lot No. 42. AXMINSTER STAIR CARPETING.

Remnants of Aristo and other equally good Stair Carpeting will be sold quite regardless of the cost:

10 yds. Axminster Stair	27 " " "	-	Selling at	£	s.	d.
15 1/2 " " " " " " " "	27 " " "	-	-	2	3	0
16 " " " " " " " "	27 " " "	-	-	3	6	0
17 3/4 " " " " " " " "	27 " " "	-	-	3	9	0
8 " " " " " " " "	36 " " "	-	-	3	16	6
10 3/4 " " " " " " " "	36 " " "	-	-	2	14	0
14 1/4 " " " " " " " "	36 " " "	-	-	3	12	6
15 " " " " " " " "	36 " " "	-	-	4	16	0
24 " " " " " " " "	36 " " "	-	-	5	1	0
		-	-	8	2	0

And a few other lengths.

Lot No. 43. AXMINSTER STAIR CARPETING, Guaranteed British Make.

A few remnants will be cleared at so much the complete length as follows:

5 1/4 yds. Axminster Stair	22 1/2 ins. wide, for	-	Selling at	£	s.	d.
6 3/4 " " " " " " " "	22 1/2 " " "	-	-	13	0	
10 " " " " " " " "	22 1/2 " " "	-	-	16	3	
13 1/4 " " " " " " " "	22 1/2 " " "	-	-	1	5	0
10 " " " " " " " "	22 1/2 " " "	-	-	1	13	8
11 1/4 " " " " " " " "	27 " " "	-	-	1	7	6
15 " " " " " " " "	27 " " "	-	-	1	11	0
26 1/4 " " " " " " " "	27 " " "	-	-	2	1	3
4 3/4 " " " " " " " "	36 " " "	-	-	3	13	0
16 3/4 " " " " " " " "	36 " " "	-	-	1	3	0
19 " " " " " " " "	36 " " "	-	-	4	1	0
21 1/4 " " " " " " " "	36 " " "	-	-	4	12	0
		-	-	5	2	6

And a few other lengths.

Lot No. 44. BRUSSELS STAIR CARPETING.

Remnants of the Best Quality Brussels Stair Carpeting are being sold quite regardless of the cost as below:

9 yds. Brussels Stair	27 ins. wide, for	-	Selling at	£	s.	d.
12 1/4 " " " " " " " "	27 " " "	-	-	1	5	6
16 1/4 " " " " " " " "	27 " " "	-	-	1	14	9
19 " " " " " " " "	27 " " "	-	-	2	6	0
		-	-	2	13	9

And a few other lengths.

Lot No. 45. THE PALL MALL RUG.

Very closely woven, suitable for hard bedroom wear. A few only are for sale; they are all our regular stock, and selling at nearly half-price as follows:

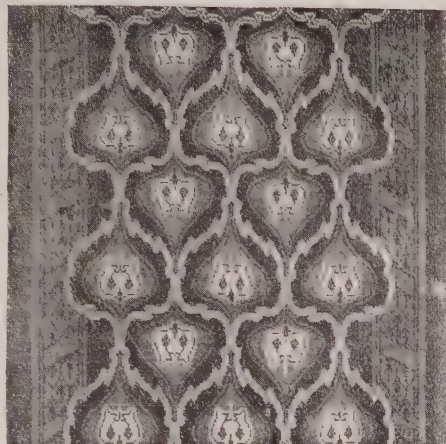
6 ft. by 3 ft. - Regular Price 9/6 each. Selling at 4/11 each.

Lot No. 50. **AXMINSTER STAIR CARPETS.**

As illustration here-with, and a variety of self colours and good useful designs. All this lot are 36 inches wide, and to anyone requiring a wide Stair or Hall Carpet this is undoubtedly a unique opportunity to buy at considerably less than factory cost price.

English-Made Axminster

Stair Carpeting,
36 in. wide, regular price 7s. 6d. per yd.,
Selling at
5s. 2d. per yd.



Lot No. 51. **AXMINSTER CARPETING,**

Of exceedingly fine texture. Where a Carpet is required to withstand quite unusually hard wear, this will be acceptable, as no loom-made Carpet will last longer or stand more rough, hard wear than this. Only a limited quantity to be sold. This is being cleared at nearly half-price, as follows:—

Fine Axminster Stair Carpeting,

27 in. wide, Regular price 7s. 11d. yd. Selling at **4s. 9d. yd.**
22½ in. wide, " 7s. 6d. " **4s. 6d. "**

Lot No. 52. **AXMINSTER BILLIARD RUGS,**

The set of four Rugs, each 12 ft. by 3 ft., are being cleared very cheap, as specified.

Regular price everywhere £6 5 0 Selling at **£4 18 6**

Lot No. 53. **FINE CROMPTON AXMINSTER.**

A few pieces only of this exceedingly fine Carpet are for disposal; it is very much reduced, as follows:—

Regular price, Selling at

Fine Crompton Filling Carpet ... 8s. 6d. 5s. 11d. per yard

Lot No. 54. **FINE CROMPTON AXMINSTER Squares.**

All the remnants and odd lengths that have accumulated during 1906 have been made into complete squares and will be sold at considerably less than the material cost to make, as follows:—

Clearing at				Clearing at				Clearing at			
ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.
IO 5,, 6 0	3 6 9	12 0,, 10 6	6 16 6	14 0,, 12 9	9 13 6	16 0,, 12 9	11 1 0				
IO 6,, 10 6	5 19 6	12 6,, 10 6	7 3 0								
II 0,, 11 3	6 13 3	12 9,, 10 6	7 5 3								
II 5,, 10 6	6 10 0	13 6,, 10 6	7 13 9								

And other sizes.

No. 55. **CALEDON CARPETS.**

A few of these well-known and good wearing Bedroom Carpets, slightly imperfect in the colouring, are being sold at half-price, i.e., half the price at which they are sold everywhere else, as follows. The texture is perfect, the defect being in colour only.

Regular price everywhere. Selling at				Regular price everywhere. Selling at			
ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.
9 0,, 6 0	1 8 6	14 3		12 0,, 9 0	2 17 0	1 8 6	
9 0,, 9 0	2 2 9	1 16		13 6,, 10 6	3 15 0	1 17 6	
IO 6,, 7 6	2 2 0	1 10		13 0,, 13 6	3 12 0	1 16 0	
IO 6,, 9 0	2 10 0	1 50					

Lot No. 56. **AXMINSTER RUGS.**

As illustrated below, and a good selection of designs. The whole of our stock is considerably reduced to clear, for instance:—

ft. in. by ft. in.	Usual price.	Selling at
4 0 by 2 0	7s. 6d.	5s. 11d.
5 0,, 2 5	11s. 3d.	8s. 11d.
5 4,, 2 8	13s. 6d.	10s. 9d.
5 9,, 2 9	15s. 3d.	12s. 0d.
6 0,, 3 0	17s. 6d.	13s. 9d.

Lot No. 57. **AXMINSTER MATS.**

The whole of our stock will be greatly reduced as indicated below. These are fine close quality.

	Usual price.	Selling at
30 ft. by 13 ft.	3s. 8d.	3s. 0d.
32,,,, 16,,	4s. 9d.	3s. 9d.
36,,,, 18,,	5s. 9d.	4s. 9d.



Lot No. 58.—**TURKEY CARPETS, Fancy Colours.**

A variety of designs and colours, including above design. Every Carpet in this guaranteed lot to be best standard quality, i.e., the best quality to be secured anywhere in Great Britain. All the wool used is the finest quality native hand spun. The dyes are also the very fastest and best. In fact every Carpet is perfect in every way. We specially invite everyone who requires carpets now, or in the near future, to carefully inspect these bargains. Every piece is heavily reduced, as follows:—

Regular price everywhere. Selling at				Regular price everywhere. Selling at			
ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.	ft. in. by ft. in.	£ s. d.
7 1,, 5 2	3 13 6	2 17 0		12 1,, 10 8	12 17 0	10 1 0	
8 1,, 8 3	6 13 6	5 4 0		12 1,, 11 6	13 16 6	10 16 6	
8 10,, 7 0	6 2 6	4 16 6		12 9,, 10 0	12 12 0	9 18 6	
9 6,, 9 3	8 15 0	6 17 0		12 8,, 11 10	15 0 0	11 13 0	
9 3,, 8 1	7 6 6	5 16 6		12 2,, 11 7	13 17 6	10 19 6	
9 3,, 7 2	6 12 6	5 3 6		13 1,, 8 11	11 9 0	9 1 6	
9 0,, 8 2	7 5 0	5 14 6		13 3,, 10 0	13 2 6	10 6 0	
9 2,, 8 2	7 6 6	5 16 6		13 3,, 11 9	15 10 0	12 2 6	
9 4,, 8 7	7 18 6	6 4 6		13 5,, 9 2	11 19 0	9 11 6	
IO 3,, 9 3	9 7 6	7 7 6		13 11,, 11 3	15 11 0	12 3 6	
IO 5,, 8 1	8 5 0	6 11 0		13 4,, 13 4	17 10 0	13 16 6	
IO 10,, 9 1	9 14 6	7 13 0		14 6,, 12 3	17 10 0	13 16 6	
IO 4,, 8 1	8 6 0	6 10 0		14 1,, 11 0	15 10 0	12 1 6	
IO 6,, 9 0	9 7 6	7 7 0		14 10,, 12 1	17 15 0	13 19 0	
IO 10,, 7 2	7 14 6	6 1 6		14 11,, 12 3	18 2 6	14 4 6	
IO 0,, 7 0	6 18 6	5 9 0		14 2,, 11 6	16 2 0	12 13 6	
II 2,, 9 3	10 3 6	8 1 0		14 5,, 10 8	15 2 6	11 19 0	
II 6,, 8 7	9 15 6	7 14 0		15 10,, 12 9	19 7 6	15 14 0	
II 8,, 9 2	10 11 6	8 8 0		15 4,, 13 6	20 12 6	16 2 0	
II 9,, 9 0	10 7 6	8 4 6		15 2,, 12 4	18 8 6	14 11 0	
II 10,, 9 0	10 9 6	8 6 0		16 6,, 11 5	18 12 6	14 13 6	
II 10,, 8 11	10 7 6	8 4 6		16 4,, 11 6	18 11 6	14 12 6	
II 10,, 9 2	10 11 6	8 8 6		16 8,, 13 6	22 2 6	17 10 0	
II 6,, 9 2	10 7 6	8 4 6		16 2,, 10 3	16 6 6	12 18 6	
II 8,, 9 11	11 8 6	9 0 0		16 0,, 12 3	19 7 6	15 5 0	
II 8,, 9 1	10 8 0	8 5 0		16 8,, 13 2	20 18 6	16 13 0	
II 8,, 9 11	11 8 6	9 0 0		16 3,, 12 0	20 18 6	16 13 0	
II 9,, 9 0	10 7 6	8 4 6		17 5,, 12 0	20 10 0	16 5 6	
II 11,, 7 3	8 10 0	6 14 0		17 11,, 13 6	23 13 6	18 16 0	
II 8,, 11 7	13 10 0	10 10 6		17 9,, 11 6	20 0 0	15 17 6	
II 9,, 10 1	11 15 0	9 4 6		17 3,, 11 1	18 17 0	14 17 6	
II 9,, 11 9	13 15 0	10 15 0		17 10,, 13 3	23 5 0	18 7 6	
12 0,, 10 0	11 18 6	9 7 0		17 1,, 13 10	23 5 0	18 7 6	
12 0,, 9 10	11 14 0	9 3 6		18 9,, 12 3	22 13 6	17 17 6	
12 2,, 9 2	10 19 0	8 13 6		18 2,, 13 9	24 10 0	19 7 6	
12 2,, 9 2	10 19 0	8 13 6		18 7,, 14 0	25 12 6	20 4 6	
12 2,, 8 11	10 11 6	8 9 0		18 6,, 14 2	26 2 6	20 8 0	
12 6,, 10 0	12 7 6	9 14 6		18 0,, 9 10	17 10 0	13 15 6	
12 8,, 9 3	11 10 0	9 2 6		18 0,, 10 10	19 4 6	15 3 6	
12 11,, 10 0	12 17 6	10 1 0		18 5,, 11 1	20 3 6	15 17 6	
12 6,, 9 0	11 2 6	8 15 0		19 7,, 15 5	29 12 6	23 10 0	
12 1,, 8 10	10 10 0	8 6 0		19 0,, 10 1	18 18 0	14 18 6	
12 5,, 9 3	11 7 6	8 19 0		20 10,, 16 0	32 15 0	25 18 6	
12 2,, 9 8	11 12 6	9 3 0		20 2,, 15 2	30 4 0	23 16 0	
12 0,, 9 3	10 19 0	8 13 0		20 0,, 15 3	30 2 0	23 14 6	
12 7,, 8 10	10 19 0	8 13 0		21 0,, 14 3	29 7 6	23 5 6	
12 11,, 10 3	13 2 6	10 6 0		23 6,, 15 2	35 2 0	27 15 0	



Lot No. 59. **PERSIAN CARPETS.**

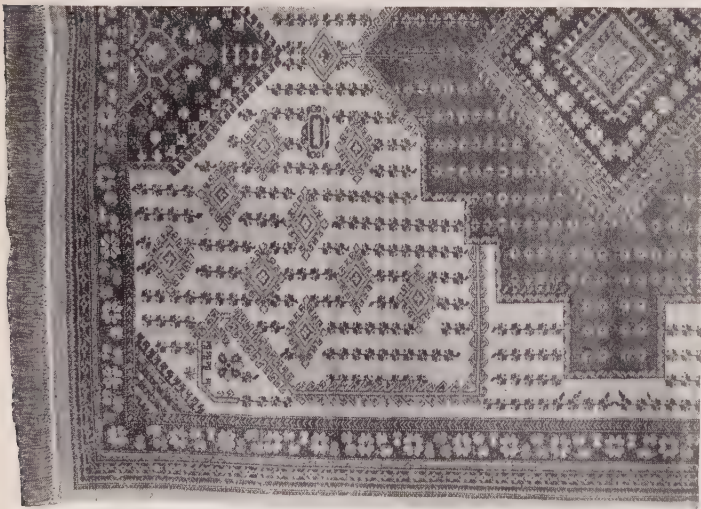
These are very fine quality pieces. They are all our regular stock, and every one has been carefully considered and reduced in price at least 20 per cent. as follows:—

Regular Price.				Selling at				Regular Price.				Selling at			
ft.	in.	by	ft. in.	£	s.	d.	ft.	in.	by	ft. in.	£	s.	d.	ft.	in.
5	1	8	5 0	4	7	6	3	7	0	13	8	10	8	7	15 0
9	11	8	8 6	6	7	6	5	1	0	13	2	10	8	20	17 6
9	11	9	4 10	5	0	0	7	19	6	13	0	10	9	13	10 0
10	6	8	7 18	6	5	6	6	5	6	14	2	10	9	14	10 0
10	7	8	3 9	15	0	0	7	12	6	14	2	10	6	20	18 0
10	9	8	10 9	16	6	0	7	16	0	14	1	11	9	23	5 0
10	4	8	7 8	10	0	0	6	13	0	15	1	11	10	20	19 0
10	5	9	1 9	2	6	7	2	0	15	7	10	6	23	18	6
10	8	8	10 9	2	0	7	1	6	15	1	12	4	29	5	0
10	5	9	1 8	12	6	6	14	0	16	4	10	4	22	4	0
11	11	9	0 13	18	6	11	3	6	17	4	13	7	31	2	6
11	6	9	1 9	10	0	7	8	6	17	0	14	6	34	7	6
11	7	9	4 6	17	6	5	8	6	17	7	13	9	38	5	0
11	10	9	7 9	3	6	7	5	6	18	7	13	5	34	16	27
11	10	11	8 18	12	6	14	11	6	18	6	14	4	42	7	6
12	0	9	7 12	17	6	10	1	6	18	2	13	10	40	10	0
12	0	10	7 14	7	6	11	4	6	24	8	13	8	61	2	6
13	2	8	9 12	18	0	10	2	0	24	9	15	3	67	10	0
13	0	9	0 18	13	6	14	12	6							

Lot No. 60. **TURKEY BILLIARD SURROUNDS.**

Best quality, in usual colourings, red, green, orange, and blue, consisting of four complete Rugs, about 12 ft. by 3 ft.

The Billiard Set Regular price. Selling at
£15 7 6 £12 5 0



Lot No. 61. **KASSABA CARPETS.**

These are very fine specimens of Eastern Weaving. The texture is wonderfully fine, and many of the designs and colourings are extremely beautiful. As to wear they are practically indestructible, and considering the unquestionable fineness of texture, wool and dyes, they are the very best value Carpet the world has ever seen. As illustrated above.

Regular Price Everywhere.				Selling at				Regular Price Everywhere.				Selling at			
ft.	in.	by	ft. in.	£	s.	d.	ft.	in.	by	ft. in.	£	s.	d.	ft.	in.
11	4	8	7 15	5 0	11	7 0	13	10	9 9	20	19 6	15	15 0	13	6
11	9	8	8 15	17 6	11	18 0	14	9	11 4	26	0 6	15	4 6	14	9
11	3	8	9 15	7 6	11	10 0	14	1	11 4	24	16 0	18	12 6	14	1
11	11	8	7 16	0 0	11	19 6	14	11	12 0	27	17 6	20	18 0	14	11
11	8	7	11 14	10 0	10	15 6	14	10	11 1	25	10 0	19	3 6	14	10
12	11	11	0 22	2 6	16	11 6	15	5	11 8	28	0 0	21	0 0	15	5
12	11	9	11 20	0 0	14	19 0	15	4	10 8	2	6 0	19	1 6	15	4
12	9	10	3 20	7 6	15	5 0	15	1	12 2	28	10 0	21	8 6	15	3
12	2	10	2 19	7 6	14	9 0	15	3	12 0	28	8 0	21	7 0	15	7
12	4	9	0 17	5 6	12	19 0	15	7	11 2	28	17 6	21	13 6	16	5
12	1	9	2 17	4 6	12	18 6	16	5	13 0	33	4 0	24	18 0	16	4
12	3	9	10 15	0 0	14	1 6	16	4	12 2	30	17 6	23	4 0	16	8
13	9	10	4 22	0 0	16	10 6	16	8	11 10	30	13 0	23	0 0	16	10
13	6	11	5 24	0 0	18	0 0									
13	6	9	7 20	3 6	15	2 0									



Lot No. 62. **ANATOLIAN OR KIRMAN CARPETS.**

These are generally termed fine yarn. They are actually a fine spun and close tufted Turkey Carpet, woven from fine lustrous Anatolian native spun wool. Every piece is absolutely perfect, and to really appreciate the wonderful value here offered one needs to personally inspect them.

They are wonderfully cheap, even less in price than is usually charged for the heavy yarn. There is quite a good and varied assortment of colours and designs, including the one illustrated above.

Regular price everywhere.				Selling at				Regular price everywhere.				Selling at			
ft.	in.	by	ft. in.	£	s.	d.	ft.	in.	by	ft. in.	£	s.	d.	ft.	in.
7	9	6	0 6	5 6	4	8 0	14	0	11 2	21	0 0	14	15 6	14	0
7	9	6	1 6	7 6	4	9 0	14	0	10 5	19	15 6	13	16 0	15	8
9	7	5	11 7	13 0	5	7 6	15	8	11 1	23	9 0	16	8 0	15	1
10	11	8	3 12	3 0	8	10 0	15	1	11 11	24	5 0	16	19 6	15	0
10	5	9	1 12	17 6	8	19 0	15	0	12 0	24	5 0	17	0 0	15	2
11	7	9	2 14	6 6	10	1 6	15	2	11 10	24	5 0	16	19 0	15	0
11	11	9	6 15	7 6	10	14 6	15	0	11 6	23	5 0	16	5 6	15	11
11	8	8	6 13	10 0	9	7 6	15	11	12 2	26	5 0	18	6 0	15	11
11	8	10	5 16	7 6	11	9 6	15	7	11 10	25	0 0	17	8 6	15	7
11	9	9	10 15	13 6	10	18 6	15	2	12 5	25	10 0	17	16 0	15	11
11	11	9	3 14	18 0	10	8 6	16	7	13 1	29	5 0	20	10 0	16	10
12	2	9	2 15	0 0	10	9 6	16	10	13 1	29	15 0	20	16 0	16	9
12	3	10	6 17	2 6	12	3 0	16	9	11 6	25	19 6	18	4 0	16	10
12	2	9	0 14	16 6	10	7 6	16	2	12 5	27	1 0	18	18 6	16	11
12	1	9	2 15	1 0	10	9 6	17	1	12 2	27	18 0	19	13 0	17	7
13	10	10	2 19	2 0	13	7 0	17	7	12 0	28	12 0	19	19 0	17	11
13	8	11	2 20	10 0	14	8 6	17	0	13 0	29	18 0	20	18 0	17	11
13	10	10	3 19	2 0	13	7 6	17	1	12 6	28	14 0	20	3 6	17	11
13	2	10	0 17	15 6	12	9 0	17	11	12 0	28	19 0	20	7 0	17	11
13	0	8	10 15	12 6	10	17 0	17	4	13 3	30	19 0	21	14 0	17	11
14	9	11	9 23	8 6	16	7 6	18	5	14 3	35	10 0	24	16 0	18	10
14	9	12	0 24	0 0	16	14 6	18	10	14 0	35	13 0	24	18 0	18	10
14	9	11	1 22	2 0	15	8 6	18	5	12 0	29	15 0	20	18 0	18	10
14	10	11	8 23	8 6	16	7 0	18	9	13 9	34	13 6	24	7 0	18	10
14	2	11	3 21	10 0	15	1 0	18	9	13 0	32	19 0	23	1 0	18	10
14	9	12	0 24	0 0	16	14 6	19	4	13 4	34	18 0	24	7 6	18	10
14	0	12	2 22	19 0	16	2 6	20	2	14 11	40	10 0	28	8 6	19	10

Lot No. 63. **TURKEY CARPETS.**

Second quality, usual red, blue and green colouring. These are a good thick Carpet and will wear a long time. In order to ensure clearance they will be reduced as follows:—

Clearing at							Clearing at							Clearing at									
ft.	m.	by	ft.	m.	£	s.	d.	ft.	m.	by	ft.	m.	£	s.	d.	ft.	in.	by	ft.	in.	£	s.	d.
11	11	8	1		4	0	0	14	4	11	8		6	19	6	14	4	10	7		6	6	6
11	2	7	2		3	6	9	14	5	11	3		6	15	6	15	1	13	6		8	10	0
11	11	7	6		3	14	6	14	1	11	9		6	18	0	15	6	14	3		9	4	0
12	2	7	5		3	15	6	14	3	11	2		6	13	0	15	9	11	9		7	14	6
13	9	10	3		5	17	6	14	7	10	3		6	4	6	16	8	12	3		8	10	0
13	4	10	2		5	13	0	14	10	11	5		7	1	6	16	5	11	6		7	17	6
13	7	11	2		6	6	6	14	0	10	7		6	3	6	16	8	13	8		9	9	0
13	6	10	5		5	17	6	14	10	10	6		6	10	0	18	8	13	10		10	15	6
13	6	8	1		4	11	6	14	2	11	10		7	0	0	19	10	13	7		11	4	6

Lot No. 64. **TURKEY CARPETS.**

Usual colours—red, blue, green, and orange. These are good quality, but not the best. They are being cleared very cheap, as follows:—

Clearing at					Clearing at					Clearing at							
ft.	in.	by ft.	ft. in.	d.	ft.	in.	by ft.	ft. in.	d.	ft.	in.	by ft.	ft. in.	d.			
9	5	7	1	4	5	6	II	6	8	5	6	4	0	II	2	11	0
IO	3	7	0	4	14	0	II	5	9	5	7	1	0	12	4	9	0
IO	9	8	2	5	14	6	II	8	9	3	7	1	0	12	0	10	4
IO	4	8	4	5	18	0	II	9	9	6	7	3	0	12	0	9	4
II	IO	8	5	6	9	6	II	9	9	1	6	19	0	12	0	9	0
II	3	8	4	6	1	6	II	9	10	4	7	15	6	14	3	9	4
II	IO	9	5	7	5	6	II	4	10	9	8	9	6				



Lot No. 65. **TURKEY CARPETS.**

Design as illustrated above. We guarantee every Carpet in this lot to be the best procurable. They are made of the finest quality wool, all hand spun. The same fine quality is used throughout, also the best quality dyes only are used; hence it is not possible to buy a finer or better Carpet no matter how high be the price paid.

Every Carpet is being sold very cheap indeed, as follows:—

Clearing at						Clearing at						Clearing at					
fr.	in.	by.	ft.	in.	s. d.	fr.	in.	by.	ft.	in.	s. d.	fr.	in.	by.	ft.	in.	s. d.
8	10,		8	0	5 7 0	11	5,		6	2	5 7 6	17	11,		13	11	19 10
8	9,		6	3	4 3 6	11	9,		8	11	8 0 0	17	0,		14	0	18 40
8	4,		7	9	4 18 6	11	3,		7	1	6 20 0	17	6,		9	10	13 30
8	4,		8	0	5 20 0	11	9,		8	3	7 8 6	17	6,		14	8	19 120
8	10,		8	7	5 160 0	11	9,		8	4	7 100 0	17	1,		11	2	14 120
8	4,		8	4	5 6 6	11	3,		6	11	6 00 0	17	7,		13	3	17 16
8	11,		9	3	6 60 0	11	5,		6	2	5 7 6	17	6,		9	3	12 7 6
9	0,		4	2	2 17 6	12	0,		4	11	4 10 6	18	0,		11	0	15 2 6
9	10,		9	1	6 16 6	12	2,		8	11	8 60 0	18	1,		11	11	16 90
9	9,		5	1	3 160 0	12	3,		11	7	10 170 0	18	7,		13	10	19 130
9	10,		7	3	5 90 0	12	0,		9	3	8 100 0	18	1,		10	0	13 16 6
9	8,		7	0	5 3 6	12	1,		11	8	10 15 6	18	5,		9	0	12 13 6
9	10,		8	2	6 30 0	12	6,		11	8	11 30 0	18	2,		13	8	18 19 6
10	3,		4	10	3 160 0	12	0,		8	7	7 17 6	18	5,		16	4	23 00
10	3,		5	0	3 180 0	12	5,		10	2	9 12 6	18	1,		12	1	16 140
10	1,		6	9	5 120 0	12	3,		11	10	11 16 0	18	2,		9	5	13 1 6
10	3,		6	2	4 16 6	13	10,		11	6	12 30 0	18	7,		16	3	23 1 6
10	2,		9	1	7 1 0	13	4,		9	2	9 6 6	18	6,		16	5	23 3 6
10	7,		9	10	7 190 0	14	10,		8	1	10 20 0	18	2,		10	0	13 17 6
10	1,		8	9	6 14 6	14	0,		8	1	8 130 0	19	2,		11	10	17 60
10	0,		9	10	7 110 0	14	4,		8	1	8 170 0	19	3,		13	1	19 5 0
10	1,		6	10	6 16 6	14	10,		10	4	11 140 0	19	1,		13	4	19 90
10	10,		8	1	6 140 0	15	5,		7	11	9 6 6	19	8,		16	3	24 8 6
10	9,		9	11	8 30 0	15	2,		11	10	13 14 6	19	4,		11	3	16 13 6
10	5,		8	11	7 1 6	15	0,		11	6	13 40 0	19	10,		15	4	23 4 6
10	10,		8	8	7 3 6	15	1,		8	10	10 00 0	19	4,		15	1	22 5 6
10	8,		7	11	6 8 6	15	5,		8	1	9 10 6	19	1,		15	11	23 3 6
10	2,		9	10	7 130 0	15	5,		12	3	14 90 0	19	8,		1,	15	20 13 6
10	1,		8	2	6 60 0	16	2,		13	4	16 100 0	19	0,		10	0	14 10 0
11	10,		8	6	7 140 0	16	10,		11	9	15 2 6	19	2,		10	1	14 15 6
11	9,		11	0	10 110 0	16	10,		12	4	15 17 6	20	1,		12	1	18 110 0
11	9,		7	1	6 7 6	16	6,		9	6	11 19 6	20	3,		13	6	20 17 6
11	7,		7	4	6 100 0	16	10,		12	0	15 90 0	23	5,		14	1	25 40
11	8,		6	11	6 3 6	16	7,		8	10	11 40 0	24	6,		12	3	22 18 6
11	9,		6	10	6 30 0	16	3,		11	3	13 190 0	27	6,		13	3	28 7 0



Lot No. 66. **ANTIQUÉ
PERSIAN CARPETS.**

As illustration herewith and a number of others. Hamptons' stock is all greatly reduced, and there are a few Antique Carpets at quite unusually low prices, as below:—

				Regular Price.		Selling at	
ft	in.	ft	in.	£	s. d.	£	s. d.
9	6 „	5	2	17	10 0	10	12 6
10	11 „	4	10	42	0 0	29	10 0
12	9 „	6	11	27	10 0	18	13 6
13	0 „	6	9	39	10 0	28	10 0
13	6 „	6	11	29	10 0	22	10 0
18	10 „	5	7	48	10 0	33	10 0

Lot No. 67. **ANTIQUE AND MODERN PERSIAN STRIPS OR RUNNERS**, suitable for halls, landings,

STRIPS OR RUNNERS, suitable for halls, landings, stairs, &c. Those interested in fine Persian Strips will be pleased to view this Lot. Some are wonderfully fine in texture. They are all very much reduced.

[illegible]

Lot No. 68. **TURKEY CARPETS.**

Fancy Colourings. This lot contains some choice Medallion Carpets, charming antique effects, reproductions of the genuine old Turkey in use in many of our principal country seats for 150 years. The quality of these is so good that better carpets are not procurable, they are made from absolutely the best native home-spun wools and dyes throughout. The reductions and the bargains here offered are unquestionably the greatest obtainable anywhere, as below :—

Regular price.						Selling at			Regular price.						Selling at			
ft.	in.	by ft.	in.	s.	d.	£	s.	d.	ft.	in.	by ft.	in.	s.	d.	£	s.	d.	
8	1	„	7	10	6	17	0	5	9	0	15	2	„	12	0	15	13	6
9	6	„	8	6	6	16	6	7	1	16	15	0	„	13	0	17	1	0
9	7	„	8	10	9	3	6	7	5	16	2	„	12	5	20	14	0	
9	8	„	9	4	9	13	0	7	13	0	15	1	„	11	2	18	12	0
9	10	„	9	0	9	15	0	7	15	0	15	11	„	12	0	20	17	6
11	2	„	9	1	10	19	6	8	16	0	15	1	„	11	6	18	18	0
11	8	„	9	6	11	15	0	9	8	0	15	1	„	11	8	19	5	0
11	5	„	7	3	8	18	0	7	2	6	15	4	„	9	3	15	10	0
11	1	„	10	3	12	10	0	9	19	6	16	10	„	13	0	23	18	6
11	10	„	10	3	13	5	0	10	12	6	16	2	„	11	7	23	0	6
11	10	„	10	2	13	3	0	10	10	6	16	„	„	13	2	23	18	6
11	10	„	11	6	14	18	0	11	18	0	16	10	„	11	4	20	18	6
11	10	„	11	9	15	7	6	12	4	6	16	10	„	12	0	22	3	0
11	11	„	10	2	13	0	0	10	8	6	16	5	„	11	7	20	14	0
12	0	„	9	1	11	16	6	9	8	0	17	8	„	12	2	23	10	0
12	1	„	9	2	12	2	6	9	14	0	17	2	„	13	3	24	18	0
12	9	„	9	0	12	13	6	10	1	0	17	3	„	12	8	23	18	0
12	0	„	11	9	15	10	0	12	7	0	17	4	„	12	11	24	10	0
12	1	„	11	11	15	16	0	12	12	0	17	2	„	13	1	23	18	0
13	0	„	8	11	12	7	0	9	17	0	18	10	„	14	0	25	10	0
13	0	„	9	11	13	18	0	11	2	6	18	4	„	13	7	27	3	6
13	3	„	10	0	14	10	0	11	12	0	18	5	„	13	3	25	10	0
13	0	„	11	3	15	17	6	12	16	0	18	6	„	10	3	20	17	6
13	11	„	11	4	17	4	0	13	16	0	18	4	„	12	4	24	16	6
13	3	„	11	7	16	18	0	13	9	0	18	0	„	13	7	26	17	6
14	9	„	12	0	18	16	6	15	0	0	18	0	„	13	1	25	15	0
14	1	„	11	2	16	16	0	13	7	0	18	2	„	10	3	20	9	0
14	2	„	12	1	18	12	6	14	15	0	18	2	„	12	0	23	18	6
14	1	„	11	11	18	2	0	14	19	0	18	1	„	13	5	26	12	0
14	8	„	11	1	17	15	0	14	4	0	18	0	„	14	3	27	7	0
14	0	„	11	9	18	0	0	14	7	0	19	1	„	14	0	28	4	0
14	9	„	10	2	16	8	0	13	2	6	19	7	„	15	5	32	13	0
15	0	„	13	4	22	0	0	17	10	0	19	5	„	13	4	28	4	0
15	10	„	11	7	20	3	6	16	1	0	19	5	„	14	2	29	2	6
15	6	„	11	8	19	18	0	15	16	6	21	6	„	15	5	36	8	6

Lot No. 69. **INDIAN CARPETS (Amritza).**

Fine Cashmere and Amritza. All these are very much reduced. They are exceedingly fine tufted Carpets, and in many instances are being cleared at considerably less than they cost to import.

ft. in. by ft. in.				Regular price.	Selling at	ft. in. by ft. in.				Regular price.	Selling at
£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
8	1	6	1	5	5 0	3	19	0	14	5	11 3
10	3	8	0	10	6 0	7	15	0	15	3	12 2
11	2	8	2	6	9 0	4	16	6	15	4	12 3
11	4	10	3	18	0 0	13	11	0	15	2	12 1
11	11	10	1	15	7 6	11	13	6	16	0	10 2
12	3	9	0	12	6 0	9	4	0	16	11	13 3
12	6	9	4	13	0 0	9	14	6	16	1	12 0
12	4	9	3	15	15 0	11	16	0	17	0	13 0
12	11	10	1	14	0 0	10	10	0	18	5	13 2
12	0	10	3	16	17 6	12	13	0	18	11	14 0
12	1	10	1	17	2 6	12	17	6	18	3	14 4
12	2	10	0	22	10 0	16	18	0	18	2	14 4
13	0	10	3	16	5 0	12	4	6	19	3	14 0
13	9	10	3	15	16 0	11	15	0	20	6	15 5
13	10	12	5	28	10 0	21	9	6	65	10	0

Lot No. 70. **DEMIRDGI CARPETS.**

All our stock of these is included in the clearance. They are a thick close Turkey Carpet, very oriental in appearance. Wear well, and are very much reduced as follows:—

ft. in. by ft. in.				Regular price.	Selling at	ft. in. by ft. in.				Regular price.	Selling at
£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
8	10	5	6	4	13 6	3	13	0	13	2	9 12
11	4	8	1	6	7 6	4	19	6	13	6	10 4
11	7	8	7	9	10 0	7	9	6	13	11	10 3
11	0	8	6	8	17 6	7	1	0	13	0	10 12
11	7	9	10	15	0	8	11	0	14	11	11 8
11	3	7	3	7	18 6	6	2	6	14	4	11 2
11	0	8	0	8	10 0	6	12	0	14	10	11 9
11	11	8	3	9	10 0	7	7	6	14	10	11 2
11	4	7	10	8	11 6	6	13	6	15	4	11 5
12	2	9	9	11	10 0	8	18	0	16	3	13 1
12	11	9	10	12	0 0	9	10	6	17	5	12 8
13	10	9	9	12	18 6	10	2	6	17	5	12 8

Lot No. 71. **TURKEY RUGS.**

Good durable quality, in usual colourings. These will withstand very hard wear, they are all very much reduced.

ft. in. by ft. in.				Regular price.	Clearing at
£	s.	d.	£	s.	d.
5	4	2	8	0	18 9
6	2	2	11	1	3 6
6	3	3	1	5	6
7	0	3	0	1	8 6

Lot No. 72. **ANTIQUE PERSIAN RUGS,** as illustration herewith, and a good number of genuine old pieces.

All our stock is reduced, and all who are interested will find a good selection at wonderfully reasonable prices, as indicated below:—

ft. in. by ft. in.				Regular price.	Selling at
£	s.	d.	£	s.	d.
4	10	3	3	5	12 6
4	10	3	9	3	12 0
5	4	4	0	2	19 6
5	6	4	2	2	14 6
5	7	3	8	2	4 0
6	0	5	5	4	8 6
6	4	3	9	3	14 6
6	4	4	4	10	10 0
6	5	2	10	4	2 6
6	5	3	7	3	8 6
7	4	4	1	3	8 6
7	6	3	6	6	10 0
7	10	3	0	2	2 0



Lot No. 73. **TURKEY STAIR CARPETING.**

As illustration herewith, and other designs

The Turkey Stair Carpet here for sale we guarantee the very best quality, i.e., the best and finest anywhere on sale in Great Britain. Anyone requiring Turkey Stair would be well repaid by viewing this. It is all very much reduced, as follows:—

Regular price everywhere.				Selling at	
£ s. d.				£ s. d.	
2	ft.	3	in. wide	0	11 3
2	ft.	4	ft.	0	11 6
2	ft.	5	ft.	0	12 0
2	ft.	7	ft.	0	13 0
2	ft.	8	ft.	0	13 3
2	ft.	10	ft.	0	14 0
2	ft.	11	ft.	0	14 6
3	ft.	0	ft.	1	0 0
3	ft.	1	ft.	1	0 6
3	ft.	2	ft.	1	1 3
3	ft.	9	ft.	1	5 0
3	ft.	11	ft.	1	6 0
4	ft.	6	ft.	1	10 0

Lot No. 74. **TURKEY STAIR CARPETING.**

Best quality. All the Remnants in stock will be sold at actually half-price, as follows:—

Regular Price.				Clearing at	Regular Price.				Clearing at
ft.	in.	by ft.	in.	£ s. d.	ft.	in.	by ft.	in.	£ s. d.
2	10	3	0	0 19 6	0	9	9	8	0 8 0
3	5	2	2	0 16 0	0	8	0	7	6 3 9
3	10	3	1	1 6 6	0	13	3	9	1 3 0
4	8	3	9	1 19 6	0	19	9	9	1 3 3
6	0	3	0	2 0 0	1	0	0	12	0 3 9
6	5	4	6	3 4 6	1	12	3	12	8 3 1
7	5	3	1	2 11 6	1	5	9	14	2 3 6

And other sizes.

Lot No. 75. **TURKEY RUGS.**

Usual Colouring, best quality. A few are being sold.

Regular price.				Selling at		
£	s.	d.		£	s.	d.
5	ft. 0 in.	by 3 ft. 1 in.	... ..	1	13	6
6	ft. 2 in.	by 2 ft. 10 in.	... ..	1	17	6
7	ft. 0 in.	by 3 ft. 4 in.	... ..	2	12	6

Lot No. 76. **A Quantity of Good Quality ALL-WOOL KOULA MATS** are being cleared at very low prices.

				Regular price.	Clearing at
				£ s. d.	£ s. d.
3 ft. 5 in. by 2 ft. 2 in....	...	...	...	0 5 9	0 3 11
3 ft. 10 in. by 2 ft. 1 in.	...	...	...	0 6 3	0 4 3
3 ft. 6 in. by 1 ft. 11 in.	...	...	...	0 4 11	0 3 6

Lot No. 77. **DECCAN RUGS.**

Good durable quality, large size. All our Stock is being disposed of at reduced price, as below.

These Rugs will wear and look well.

Regular Price, 9s. 6d. Selling at 7s. 11d.

Lot No. 78. **JAPANESE MATTING.** A few pieces of fine quality, containing 40 yards by 3 feet wide, will be sold at 26/- the complete roll. These mattings are usually 1/4½ per yard, or 55/- the complete roll.

Lot No. 79. **FUR RUGS.**

Hamptons' entire stock of finest quality Fur Rugs, comprising many really beautiful specimens of all Grizzly Bear, Leopard mounted on Grizzly Bear, Polar Bear on Grizzly Bear, Plain Polar Bear, &c., will be generally reduced.

These Rugs are well worth inspection.

Lot No. 80. **WOOL RUGS.**

Best quality Black, Natural, White, and a few coloured.

The whole stock will be much reduced.



Lot No. 81. INDIAN CARPETS.

All Indians in stock at Hamptons' are good closely woven quality, long in pile. There are many cheaper Carpets on sale elsewhere, but if carefully examined one will readily observe how coarse and loose in texture they are. Indian Carpets loosely woven are a great disappointment as they wear but quite a short time. These are all our regular stock, and are quite good quality. Every Carpet is greatly reduced, as follows:—

Regular Price.				Selling at				Regular Price.				Selling at			
ft.	in.	by ft.	in.	£	s.	d.		ft.	in.	by ft.	in.	£	s.	d.	
5	3	5	3	1	6	0		14	3	11	2	7	17	6	
6	3	6	3	2	1	0		14	9	11	10	8	10	0	
6	4	6	4	2	2	6		14	10	10	2	7	8	6	
7	1	7	2	2	10	0		15	0	14	0	10	16	6	
7	4	7	4	2	17	6		15	0	12	9	9	10	0	
8	0	8	4	3	6	6		15	2	12	4	10	7	6	
8	2	5	3	2	2	6		15	4	10	4	8	15	0	
8	3	5	1	1	18	6		15	5	10	2	8	0	0	
9	0	6	11	3	2	0		15	6	10	5	7	13	6	
9	1	6	3	2	13	0		15	6	12	6	10	11	6	
9	1	6	8	2	19	6		15	7	10	3	8	14	6	
9	2	9	3	4	10	0		16	0	13	0	10	6	6	
9	4	6	3	3	8	6		16	0	13	4	10	17	6	
9	4	8	5	4	3	6		16	5	10	4	9	5	0	
10	0	6	1	2	19	6		17	0	13	1	10	17	6	
10	0	10	2	5	2	0		17	2	14	3	11	19	6	
11	0	10	0	5	8	6		17	6	13	0	11	3	0	
11	1	9	2	5	2	0		17	7	14	3	12	6	6	
11	8	11	11	6	17	6		18	6	12	1	12	18	6	
11	10	9	2	5	7	6		18	11	12	5	12	15	6	
11	11	6	3	3	14	6		18	11	14	4	13	7	6	
12	0	6	2	3	14	6		19	0	11	3	11	3	0	
12	1	9	6	5	13	6		19	0	13	1	12	5	0	
12	2	9	5	5	18	6		20	0	14	0	14	5	0	
12	4	10	4	6	6	0		20	0	14	1	14	6	6	
12	4	9	0	5	8	6		21	7	15	0	15	16	6	
12	5	12	3	7	16	6		22	1	14	0	15	11	6	
12	10	10	5	6	12	6		22	8	14	8	16	18	0	
12	11	9	1	5	19	0		22	10	16	4	18	17	6	
13	0	10	0	6	8	0		23	4	15	5	18	8	0	
13	1	9	3	5	19	6		23	8	15	3	18	9	6	
13	4	9	3	4	7	6		24	3	15	0	18	12	6	
13	5	9	2	5	5	0		24	8	15	4	19	7	6	
13	5	10	3	7	15	0		26	3	16	0	21	3	0	
13	10	13	5	9	2	6		28	3	16	3	23	9	0	
13	11	9	6	4	14	0									

Lot No. 82. INDIAN RUGS, Good Quality.

6 ft. by 3 ft. ... Regular price, 17s. 6d. Selling at 13s. 6d.
7 ft. by 4 ft. ... " 24s. 9d. " 18s. 9d.

Lot No. 83. MASULIPATAM RUGS.

The whole stock will be cleared very cheap, they are regular quality, and wear a very long time.
Regular price, 13s. 9d. Selling at 8s. 11d.

MADE-UP SILK CURTAINS
At HALF-PRICE.

Sample Silk and Brocade Curtains used for Show purposes and slightly soiled from this season's use to be cleared at following prices:—

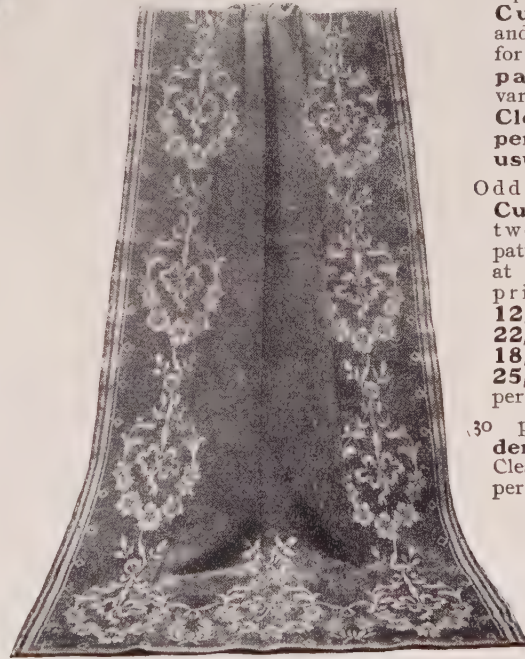
Usual price.				Clearing at			
£	s.	d.		£	s.	d.	
1 pair	Silk	Curtains	(Pink) ...	7	15	0	pair
1	"	"	(Green) ...	7	15	0	"
1	"	"	(Pink) ...	8	8	0	"
1	"	"	(Green) ...	8	8	0	"
1	"	"	(Green) ...	7	7	0	"
1	"	"	(Mauve) ...	7	7	0	"
1	"	"	(Rose) ...	6	6	0	"
1	"	Jaspe Silk	(Blue) ...	5	10	0	"
1	"	"	(Pink) ...	5	10	0	"
1	"	Silk	(Rose) ...	8	8	0	"
1	"	"	(Rose) ...	9	5	0	"
1	"	"	(Rose) ...	18	18	0	"
2	"	"	(Green) ...	8	8	0	"
2	"	each Silk	(Reseda, Green, Crimson)	8	8	0	"

16 pairs odd Silk Curtains, one or two pairs of a pattern, Clearing at the following prices:— 10/9, 12/6, 20/6, 21/6, 22/6, 27/6, 28/6, 18/9, 18/6, 10/9, 25/- and upwards per pair.

Odd Tapestry Curtains, one or two pairs of a pattern, Clearing at the following prices:— 10/9, 12/6, 20/6, 21/6, 22/6, 27/6, 28/6, 18/9, 18/6, 10/9, 25/- and upwards per pair.

30 pairs Embroidered Curtains Clearing at 25/- per pair.

6 pairs All Wool Tapestry Curtains, Usual price £3, Clearing at 35/- per pair.



12 pairs All Wool Tapestry Curtains (72 ins. wide), Usual price £3 15 0, Clearing at 55/- per pair.

60 pairs Coteline Curtains Clearing at 27/6 per pair.

30 pairs Terra Cotta (only) Chenille and Tapestry Curtains, see illustration, Usual prices 25/-, 30/-, 36/- per pair. Clearing at 13/9, 15/9, 18/6 per pair.

Cretonne Curtains, 3 yards long, lined and ready for use, Clearing at 9/11, 11/9, 15/6 per pair.

Printed Cotton Curtains Clearing at 21/6, 25/6 per pair.

Taffeta Embroidered Curtains, 3 1/2 yards long, Usual price 63/-, Clearing at 37/6 per pair.

60 pair Trellis Taffeta Curtains, Usual price 63/-, Clearing at 27/6 per pair.

20 pairs Colored Ground Taffeta Curtains, gold, green, pink and blue, Usual price 50/-, Clearing at 32/6

Cream Ground Taffeta Curtains, bordered two sides and bottom, Usual price 84/-, Clearing at 57/6 per pair.

Odd pairs Taffeta Curtains, best quality material, in various colourings, Clearing at 35/- per pair and upwards.

Tapestries at Clearance Reductions

Among the many Tapestries which have been much reduced to make room for new designs for the coming season the following are specially notable:—

All Tapestries quoted are 50 in. wide.

The "Bouquet," see illustration, in blue, green, and red grounds, usual price 1/9½.

Clearing at 1/2½ per yard.

The "Norfolk," a handsome Moire Brocade, in blue, green, crimson, rose, and brown, see illustration, usual price 5/11.

Clearing at 4/9 per yard.

A length of 22 yards handsome Brown and Gold and Crimson Brocade, usual price 14/6, Clearing at 4/6 per yard.

Lengths of Green and Cream, and Blue and Cream Brocade,

usual price 7/11, Clearing at 3/9 per yard.

Silk Ground Tapestry, olive, rose, and gold, with white pattern, usual price, 7/9, Clearing at 3/9 per yard.

Handsome Velour Tapestry, in blue, green, and crimson,

Clearing at 3/9 per yard.

The "Grantham," see illustration, Silk Ground Tapestry, in green, pink, copper, rose, and cream grounds, with chintz flowers, usual price, 8/9,

Clearing at 6/= per yard.

A variety of designs in same material clearing at great reductions.

Also

Tapestries,

50 inches wide.

Per yard.

400 yds.,	Clearing at	1/4½
900 "	"	1/10½
300 "	"	2/6
600 "	"	2/9
500 "	"	3/9
400 "	"	4/6
300 "	"	5/6
200 "	"	6/11

All these are very much reduced.

Lengths of 4 to 7 yards clearing at 75 per cent. less than actual cost of production.



"Bouquet" 1/2½ per yard.



"Grantham," 6/- per yard.

Some Unprecedented Bargains in Silk Damasks.

25 yards All Silk Damask, terra cotta, Usual price 22/6, Clearing at 7/6 yard.

24½ yards All Silk Damask, gold and white, Usual price 21/-, Clearing at 7/6 yard.

90 yards All Silk Damask, crimson and cream Italian, Usual price 13/6, Clearing at 8/6 yard.

24½ yards All Silk Brocade, green, Usual price 60/-, Clearing at 10/6 yard.

19 yards Brocade, pink and white, Usual price 25/-, Clearing at 12/6 yard.



"Norfolk" Brocade, 4/9 per yard.

	Usual Price.	Clearing at
34 yards Brocade, 63 in., blue, various designs	22/6	10/6 yard.
20 " Silk Damask, in different designs	22/6	10/6 "
18 " " gold ...	22/6	10/6 "
Blue, "Crimson", and Cream Damask ...	17/6	10/6 "
20 yards Silk Brocade, green ...	75/-	23/6 "
20 " " crimson ...	75/-	23/6 "
Blue and Cream Louis XV Brocade ...	11/9	6/6 "

Several short lengths of Silk Damask and Brocades, suitable for covering chairs. Being only short lengths,

will be cleared regardless of cost.

A few rich Silk Damask Brocade, 22 inches wide, at nominal prices to clear.

5½ yards Cream Silk Brocade, Usual price £8 12 6 (30/- yd.), Clearing at 35/= the length.

2½ yards, Usual price £6 7 6 (60/- per yard), Clearing at 42/= piece.

Cream and Terra Soft Silk Brocade, Usual price 16/6, Clearing at 6/6 per yard.

Terra Silk Brocade, Usual price 60/-, Clearing at 9/6 per yard.

And many other short lengths at the same reductions.



"York" Chintz, 8½d. per yard.

Genoa Velvets

at less than half the actual cost.

About 100 yards **Silk Genoa Velvets** in various colourings and lengths, suitable for covering furniture, being cleared at less than half cost price, from 7/6 per yard to 21/- per yard.

Pattern lengths of handsome rich **Silk Brocades** suitable for covering small chairs or making table covers, marked at less than cost price to clear.

CHINTZES

at Clearance Reductions.

700 yards **Chintz** 30 ins. wide, Clearing at 6½d.

2,500 yds. "The York," 30 ins. wide, Clearing at 8½d. See illustration.

3,600 yards **Chintz**, 30 ins. wide, Clearing at 10½d.

4,500 yds. "The Leicester," 30 ins. wide, Clearing at 12½d. See illustration above.

1,500 yards **Chintz**, 30 ins. wide, Clearing at 13½d.

600 yards **Chintz**, 30 ins. wide, Clearing at 14½d.

CRETONNES.

2,000 yards **Cretonne**, coloured grounds, 30 ins. wide, Clearing at 5½d.

4,000 yards **Cretonne**, 30 ins. wide, Clearing at 6½d.

1,000 yds. "The Cranbourne," 30 ins. wide, Clearing at 7½d. See illustration.

1,600 yards **Cretonne**, 30 ins. wide, Clearing at 8½d.

600 yards "The Walmer," 30 ins. wide, Clearing at 10½d. See illustration.

600 yards **Cretonne**, 30 ins. wide, Clearing at 11½d.

700 yards **Cretonne**, 30 ins. wide, Clearing at 12½d.

In addition to above **Cretonnes**, there are several lengths measuring between 10 and 20 yards marked at less than cost price to clear.



"Cranbourne" Cretonne, 7½d. per yard.

Taffetas at Clearance Reductions.

300 yards **White Ground Taffeta**, 50 in. wide, **Double Warp Cretonne**, and **Linens**, Clearing at 2/3

600 yards **White Ground Taffeta**, 50 in. wide, Clearing at 2/9

250 yards **Coloured Ground Taffeta**, 50 in. wide, Clearing at 2/11

200 yards **Coloured Ground Taffeta**, 50 in. wide, Clearing at 3/3

300 yards **Trellis pattern printed Linen**, 50 in. wide, Clearing at 3/6



"Walmer" Cretonne, 10½d. per yard.

400 yards **Trellis pattern Taffeta**, 50 in. wide, Clearing at 3/3

All remnants marked at less than 75 per cent. off cost.

Table Covers, Down Cushions, etc.

Tapestry Table Covers.

1½ yards by 1½ yards	Usual price 7/6	Clearing at 4/6
2 " " 2 " "	" " 11/6	" " 7/6
2 " " 2½ " "	" " 14/6	" " 10/=
2 " " 3 " "	" " 18/6	" " 12/6

Chenille Table Covers.

2 yards by 2 yards	Clearing at 15/6
2 " " 2½ " "	" " 17/6
2 " " 3 " "	" " 21/6

Coloured Cloth Embroidered Covers.

2 yards by 2 yards	Usual price 26/6	Clearing at 18/6
2 " " 2½ " "	" " 32/-	" " 24/6
2 " " 3 " "	" " 45/-	" " 30/=

A few **Medici Table Covers** slightly soiled, Usual price 28/6, being Cleared at 18/6

Velvet Pile Table Covers.

Usual price 24/6 Clearing at 15/6

A few Frieze Velvet Covers

being cleared at less than cost price.

Fancy Table Covers.

1 yard square, Clearing at 3/6, 5/6, 12/6 and 20/= each.
Indian printed ditto, Clearing at 14d. 18d. and 2/3 each.

Cushions and Cushion Covers.

Plain Silk-Covered Down Cushions, 24 by 24, all colours, Clearing at 7/3 each.

Fancy Down Cushions

Clearing at 7/6, 8/6, 9/6, 11/6 and upwards.

Cushion Cases trimmed cord ready for use,

2/9, 3/3, 5/3, 5/9, 7/3 and upwards.

REMNANT DAYS,

Saturdays, January 12th and 26th.

Great Bargains in Lace Curtains.

Hamptons' Lace Curtains are well known for their excellence of design and wearing capacity, but for the benefit of new Clients we would point out that although the prices here quoted are very low, the goods can be relied on to give entire satisfaction.

Hamptons' Lace Curtains are designed by them and manufactured from specially selected material that will stand the very frequent cleaning they are subjected to.

Strong Scotch Net Curtains for Bedrooms, 3 yards and 3½ yards long.

Usual price ...	4/3	4/6	4/11	5/9	6/9	6/11	per pair.
Clearing at ...	3/6	3/6	3/9	4/3	4/9	4/11	"
Usual price ...	7/6	7/11	8/9	9/6	9/11	10/9	"
Clearing at ...	5/3	5/6	6/6	6/11	7/3	7/6	"

Scotch Net Curtains for Dining and Drawing Rooms, 63 inches and 72 inches wide, 3½ yards and 4 yards long, excellent Curtains for hard wear. The designs are very beautiful, many of them having the effect of rich real Lace.

Usual price ...	10/6	11/6	12/9	13/9	14/9	15/6	per pair.
Clearing at ...	7/6	7/11	8/9	9/11	10/6	10/9	"



A very handsome strong Scotch Net Curtain, designed by Hamptons, and made from specially selected materials, a Curtain for hard wear, 72 inches wide.

Usual price, 16/9 per pair. Clearing at 12/9 per pair.

3,760 pairs of Hamptons' famous "Unbreakable" Scotch Net Curtains, all very elegant designs. There is absolutely nothing to equal these for standing the rough treatment of the modern laundry.

Usual price ...	14/6	15/6	16/9	17/9	18/6	per pair.
Clearing at ...	9/9	10/9	11/9	12/6	13/6	"
Usual price ...	19/6	21/9	22/9	24/9	26/6	"
Clearing at ...	14/6	15/6	15/9	17/9	18/9	"
Usual price ...	28/9	29/9	32/9	36/6		"
Clearing at ...	19/9	21/9	23/6	25/9		"

Swiss Embroidered Lace Curtains.

Thousands of pairs very much reduced in price, exclusive designs. Although the designs are exclusive, the prices are very much lower than those of quite common place curtains that can be purchased everywhere.

Usual price ...	13/9	14/9	15/6	16/6	17/9	per pair.
Clearing at ...	10/6	11/6	11/9	12/6	13/6	"
Usual price ...	18/6	19/6	19/9	21/-	21/9	"
Clearing at ...	14/6	14/9	15/6	15/9	16/9	"



120 pairs Handsome Swiss Embroidered Lace Curtains, enriched with long stitch work, a very great bargain.

Single border ...	Usual price, 29/9 per pair.
	Clearing at 21/9 "

A few pairs in stock with double borders, 4½ yards long, reduced to 32/9 pair.

Swiss Embroidered Lace Curtains for hard London wear, will stand frequent cleaning.

Usual price ...	24/6	25/9	27/9	28/9	29/6	per pair.
Clearing at ...	17/6	18/9	19/6	21/9	22/6	"
Usual price ...	31/9	32/6	34/6	35/9	36/9	"
Clearing at ...	23/6	24/9	25/9	26/9	27/9	"

Swiss Embroidered Lace Curtains, choice and exclusive designs.

Usual price ...	37/9	38/9	39/9	42/9	45/9	per pair.
Clearing at ...	28/9	29/9	31/6	32/6	33/9	"
Usual price ...	47/9	49/9	52/9	55/-	59/9	"
Clearing at ...	36/6	37/9	39/9	42/9	45/9	"

Swiss Embroidered Lace Curtains, fine quality, in both single and double borders.

Usual price ...	63/-	65/9	69/9	75/-	79/9	per pair.
Clearing at ...	48/9	49/9	52/6	55/9	59/9	"

Swiss Embroidered Lace Curtains.

859 pairs 3½ yards and 4 yards long, about 12 exceptionally handsome designs will be cleared at the very special price of 29/9 pair.



A Fashionable Lace Curtain at a very low price. One of Hamptons' exclusive productions for Reception Rooms.

Single border, Usual price, 35/9, Clearing at 27/9 per pair.
Double " " 49/9 " 36/9 "

Great Bargains in REAL LACE CURTAINS.

Marie Antoinette Real Lace Curtains.

Usual price	11/9	12/9	16/9	18/9	19/9	per pair.
Clearing at	8/6	9/6	10/9	12/9	14/9	"
Usual price	21/-	21/9	22/9	25/9	27/9	"
Clearing at	15/6	16/9	17/9	18/9	21/-	"
Usual price	29/9	31/9	33/9	37/9	39/9	"
Clearing at	22/6	23/9	25/9	27/9	29/9	"
Usual price	41/6	42/9	45/9	49/9	55/-	"
Clearing at	31/9	33/9	36/9	39/9	43/9	"
Usual price	59/9	63/-	69/9	75/9	84/-	"
Clearing at	45/9	49/9	53/9	58/9	63/-	"

Marie Antoinette Real Lace Curtains, many of them have panels of fine embroidery, which has a very distinguished effect.

Usual price	...	95/-	98/6	110/-	129/-	per pair.
Clearing at	...	69/9	72/6	82/6	99/-	"

Ecru Madras Muslin, for long or short Curtains.

54 ins. wide,	Usual price,	1/-	1/1	1/5½	1/6½	1/9½	per yd.
	Clearing at	8d.	9d.	1/-	1/1½	1/3	"
63 "	Usual price,	1/5½	1/6½	1/9½	1/11½	2/3	2/9 "
	Clearing at	1/-	1/1	1/3½	1/5½	1/8½	1/11½ "
72 "	Usual price,	1/11½	2/3	2/6	2/11	3/6	"
	Clearing at	1/4½	1/6½	1/9½	1/11½	2/6	"

Strong Scotch Nets by the yard, pretty designs, 42, 52 and 60 inches wide, suitable for long or short Curtains.

Clearing at half-price, 8d. 9d. 11½d. 1/1 1/3 1/5½ per yard.

Swiss Embroidered Vitrage Nets by the yard, for Case-ment Curtains.

Usual price	...	1/6	1/11½	2/6	2/11	per yard.
Clearing at	...	1/-	1/4½	1/9½	1/11	"

All soiled single pairs of **Lace and Muslin Curtains** will be cleared at **half the cost price.**

HAMPTON & SONS LD

Exquisite Table Damask



No. 247. **Fleur de Lys Real Irish Double Damask.** Guaranteed to wear thoroughly well and retain its satin-like appearance.

2½ yds. by 3 yds., to seat 8 persons,	Special clearing price,	15/9
2½ " " 3½ " " 10 " " " "	"	17/9
2½ " " 4 " " 12 " " " "	"	21/-

Napkins, 27 in. by 27 in., Special clearing price, 12/9 per doz.

2,500 dozen of Real Irish Damask Napkins.

Usual price	6/9	8/11	10/9	12/6	16/9	18/6	per dozen.
Clearing at	3/11	4/11	5/11	6/11	8/9	9/11	"

3,200 doz. Real Irish Hand-woven Damask Napkins, our famous Lisburn make, which guarantees their durability.

Usual price	18/6	19/9	21/9	27/9	29/9	per dozen.
Clearing at	9/11	10/9	12/9	14/9	16/9	"
Usual price	33/9	37/9	39/9	43/9	45/-	"
Clearing at	18/9	21/9	22/9	25/9	27/9	"
Usual price	52/6	57/9	59/9	63/-	"	"
Clearing at	29/9	31/9	35/9	38/9	"	"

7,500 Real Irish Double Damask Table Cloths in all sizes will be cleared at less than loom prices (the greater number of these are our famous Hand Woven Lisburn make).

Size—2 yds. by 2 yds.									
Usual prices	6/9	8/9	10/9	12/9	14/6	16/9	18/9	19/9	
Clearing at	3/11	4/11	5/6	6/9	7/11	8/11	9/11	10/9	
Size—2 yds. by 2½ yds.									
Usual prices	8/9	10/6	12/9	15/9	16/6	19/9	21/9	23/9	
Clearing at	4/11	5/11	6/11	8/11	9/11	10/9	12/9	13/6	
Size—2½ yds. by 3 yds.									
Usual prices	18/9	22/6	26/9	29/9	31/6	37/9	42/-	50/-	
Clearing at	9/11	11/9	14/9	16/9	18/9	22/9	26/9	27/9	
Size—2½ yds. by 3½ yds.									
Usual prices	...	...	21/9	32/9	39/9	45/9	49/9	52/6	
Clearing at	...	...	11/9	18/9	21/9	25/9	27/9	31/6	
Size—2½ yds. by 4 yds.									
Usual prices	...	...	25/9	39/9	45/9	52/6	59/9	63/-	
Clearing at	...	...	13/9	21/9	24/9	29/6	31/9	34/9	

Factory Damages—

250 Cloths in various sizes slightly damaged in finishing will be cleared at less than Half-Price.

Dall·Mall·Eas·London·SW

at Clearance Reductions.

Real Irish Bed Linen



No. 187. Lilies of the Valley and Ribbon Bow **Real Irish Double Damask**. Very strongly recommended both for appearance and wearing capacity; guaranteed to give entire satisfaction.

2 yds. by 2½ yds., to seat 6 persons, Special clearing price,	11/6
2½ " " 3 " " " 8 " " " " "	17/6
2½ " " 4 " " " 12 " " " " "	23/6
2½ " " 4½ " " " 14 " " " " "	26/9
2½ " " 5 " " " 16 " " " " "	29/6

Table Napkins to match.

27 in. by 27 in., Special clearing price, 15/9 per dozen.

Plain Hemmed Huckaback Towels. Several lots of half-dozens will be cleared at extraordinary prices—6 for 4/6, 6 for 5/3, 6 for 5/11.

Hemstitched Linen Huckaback Towels. Several lots as follows:—6 for 4/9, 6 for 5/3, 6 for 5/9, 6 for 6/11, 6 for 7/6.

150 doz. **Real Irish Hemstitched Huckaback Towels**, Usual price, 17/9 per dozen. Clearing at 9/11 per dozen.

And several odd lots as follows:—

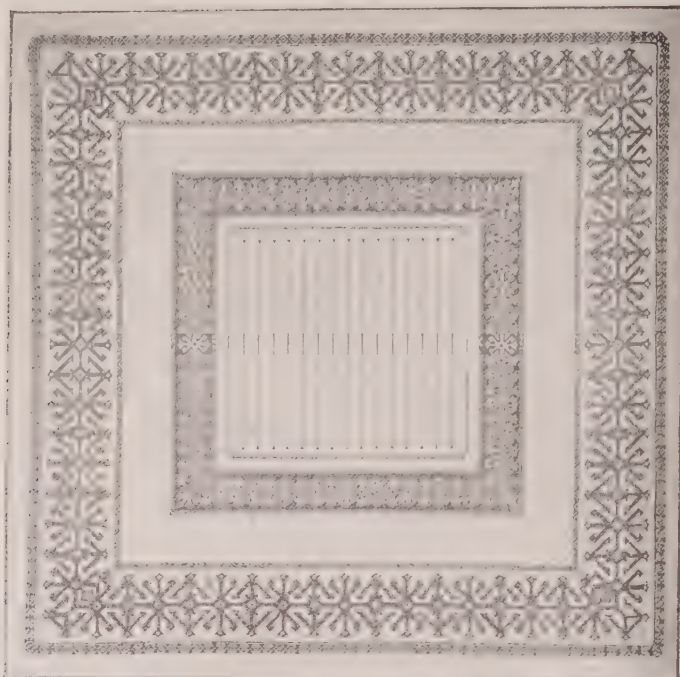
6 for 8/11, 6 for 10/9, 6 for 12/9.

Real Irish Hemstitched Damask Bordered Huckaback Towels.

Usual prices,
18/9 23/9 30/- 35/9 doz.
Clearing at
12/9 15/9 21/9
25/9 doz.

About 875 lots of half-dozens fine quality **Hemstitched Damask Bordered and Hemstitched Diaper Towels** will be cleared at less than half-price.

450 dozen fine quality **Real Irish Hemstitched Damask Bordered Huckaback Towels**, as above illustration, will be cleared at the very special price of 6 for 10/6.



No. 492 **Real Irish Double Damask** of Fine Quality, another of Hamptons' special productions, wear guaranteed.

Cloths. 2 yds. by 2 yds., usually 16/9, Clearing at	12/9 each
" 2 " " 2½ " " " 22/9, " "	15/9 "
" 2½ " " 2½ " " " 29/6, " "	18/9 "
" 2½ " " 3 " " " 35/9, " "	23/9 "

Napkins, 27 in. by 27 in., " 29/6, " 19/9 per doz.

Extra Strong HEMSTITCHED LINEN SHEETS at very special prices to clear. Hundreds of pairs in all sizes. These are thoroughly sound well-made sheets, and we guarantee them to give entire satisfaction.

2 yds. by 3 yds., Usual price 17/9, Clearing at	12/9 pair.
2 yds. by 3½ yds., " 29/9, " "	21/9 "
2 yds. by 3½ yds. { Usual price ... 27/9 29/9 37/9 "	
2 yds. by 3½ yds. { Clearing at ... 17/9 21/- 28/9 "	
2½ yds. by 3½ yds. { Usual price ... 29/6 36/9 39/9 "	
2½ yds. by 3½ yds. { Clearing at ... 21/9 26/9 29/9 "	
2½ yds. by 3½ yds. { Usual price ... 29/9 33/9 37/9 48/6 63/- "	
2½ yds. by 3½ yds. { Clearing at ... 19/9 24/9 28/9 32/9 39/9 "	
2½ yds. by 3½ yds. { Usual price ... 39/9 48/6 55/- 79/9 85/9 "	
2½ yds. by 3½ yds. { Clearing at ... 28/9 35/9 38/9 49/6 55/9 "	
3 yds. by 3½ yds. { Usual price 45/9 52/9 59/6 79/9 85/- 97/6 "	
3 yds. by 3½ yds. { Clearing at ... 32/9 39/9 42/- 55/9 63/- 75/- "	

HEMMED LINEN SHEETS for hard wear, made from Irish linen yarn, specially selected to stand the present day methods of laundering.

2 yds. by 3 yds., Usual price 16/9, Clearing at	11/9 pair.
2 yds. by 3½ yds. { Usual price ... 29/9, 37/9 "	
2 yds. by 3½ yds. { Clearing at ... 21/- 26/9 "	
2½ yds. by 3½ yds. { Usual price ... 21/- 25/9 28/9 36/9 "	
2½ yds. by 3½ yds. { Clearing at ... 14/9 18/9 21/9 25/9 "	
2½ yds. by 3½ yds. { Usual price ... 27/6 31/9 35/9 "	
2½ yds. by 3½ yds. { Clearing at ... 19/6 23/9 27/9 "	
2½ yds. by 3½ yds., Usual price 22/9, Clearing at	15/9 "
2½ yds. by 3½ yds. { Usual price ... 31/6 33/9 36/9 39/9 "	
2½ yds. by 3½ yds. { Clearing at ... 21/9 24/9 27/9 29/9 "	
2½ yds. by 3½ yds. { Usual price ... 35/6 42/- 45/9 52/9 "	
2½ yds. by 3½ yds. { Clearing at ... 26/9 32/9 34/9 39/9 "	
3 yds. by 3½ yds. { Usual price ... 43/6 48/9 63/- 79/9 "	
3 yds. by 3½ yds. { Clearing at ... 32/9 37/9 42/9 59/9 "	

at Clearance Reductions.



No. 357. **Real Irish Hand-Woven Double Damask**, woven by hand in **Hamptons' Factory at Lisburn, Ireland—Wonderful Value.**

Cloths , 2 yds. by 2½ yds., Usually 18/9, Clearing at	14/9 each.
2½ " " 3 " " " 29/6 " "	23/9 " "
2½ " " 3½ " " " 35 9 " "	28/9 " "
2½ " " 4 " " " 42/- " "	35/9 " "
2½ " " 4½ " " " 47/9 " "	42/- " "

Napkins, 27 in. by 27 in. " 24/9 " **21/9** per doz.

HEMSTITCHED COTTON SHEETS.—5,000 pairs of good sound reliable Sheets in all sizes, washed ready for use. The prices quoted are the very lowest these high-class goods have ever been sold at, and considering the high price of cotton to-day, these are very exceptional bargains.

2 yds. by 3 yds. ... Usual price 13/9 ... Clearing at	8/11 pair.
2½ yds. by 3½ yds. ... " 18/6 ... " "	11/9 " "
2½ yds. by 3½ yds. ... " 22/9 ... " "	13/11 " "
2½ yds. by 3½ yds. ... " 24/6 ... " "	16/9 " "
3 yds. by 3½ yds. ... " 27/9 ... " "	18/9 " "

COTTON SHEETS, HEMMED.—Our contracts having been made before the great advance in the price of cotton, we are in a position to offer exceptional bargains in good sound quality Cotton Sheets.

Hundreds of pairs in all sizes, both plain and twill.

2 yds. by 3 yds. { Usual price ... 6/9 7/9 9/6 pair.	
2 yds. by 3 yds. { Clearing at ... 4/11 5/11 6/11 " "	
2 yds. by 3½ yds. { Usual price 11/9 ... Clearing at 8/11 " "	
2½ yds. by 3½ yds. { Usual price ... 9/6 11/9 13/6 " "	
2½ yds. by 3½ yds. { Clearing at ... 6/11 8/11 9/11 " "	
2½ yds. by 3½ yds. { Usual price ... 14/6 17/6 " "	
2½ yds. by 3½ yds. { Clearing at ... 10/9 12/9 " "	
2½ yds. by 3½ yds. { Usual price 10/9 14/6 16/9 18/6 21/- " "	
2½ yds. by 3½ yds. { Clearing at 7/11 9/11 11/9 12/9 15/9 " "	
2½ yds. by 3½ yds. { Usual price ... 18/6 22/6 23/6 " "	
2½ yds. by 3½ yds. { Clearing at ... 11/9 14/9 15/9 " "	
2½ yds. by 3½ yds. { Usual price ... 24/6 25/6 " "	
2½ yds. by 3½ yds. { Clearing at ... 17/9 18/9 " "	
3 yds. by 3½ yds. { Usual price 31/6 ... Clearing at 21/9 " "	

Manufactured in
Hamptons' Hand-loom Damask Factories.



No. 555. **Rose, Shamrock and Thistle. Superfine Quality Real Irish Hand Woven Double Damask.** Woven by hand in **Hamptons' Factory at Lisburn, Ireland.**

Cloths , 2 yds. by 2 yds., Usually 16/9, Clearing at	12/9 each.
2 " " 2½ " " " 22/9 " "	18/9 " "
2½ " " 2½ " " " 29/6 " "	25/9 " "
2½ " " 3 " " " 35 9 " "	31/9 " "
2½ " " 3½ " " " 45/- " "	41/- " "
2½ " " 4 " " " 52/6 " "	48/9 " "
2½ " " 4½ " " " 63/- " "	59 9 " "
2½ " " 5 " " " 72/- " "	68/9 " "

Napkins, 27 in. by 27 in. " 29/9 " **25/9** doz.

Plain Linen Pillow Cases.

A large number of these are made up from remnants, and are marked at very special prices to clear.

Size, 20 in. { Usual price 1 6½ 1/11½ 2/3 2/9 3/9 each.	
by 30 in. { Clearing at 1/- 1/3 1/6 1/11 2/6 " "	
Size, 22 in. { Usual price 2/6 2/11 3/9 4/6 4/11 " "	
by 32 in. { Clearing at 1/6 1/11½ 2/6 2/11 3/6 " "	

Hemstitched Linen Pillow Cases.—A large stock in a variety of stitches. Specially reduced to clear.

Size, 20 in. { Usual price 2/11 3/11 4/11 6/9 7/11 each.	
by 30 in. { Clearing at 1 11½ 2 11 3/6 4 9 5 11 " "	
Size, 22 in. { Usual price 4 6 5/6 6/9 7/11 8 11 9 11 " "	
by 32 in. { Clearing at 2/9 3/9 4/9 5/11 6/11 7/11 " "	

Real Witney Blankets

at **EXTRAORDINARY REDUCTIONS.**

DOWN QUILTS.—Hamptons' large stock of beautiful well-filled pure **Down Quilts** will be marked at very special clearance prices.

White Bath Towels, excellent quality, will be cleared in lots as follows: 6 for **4/11** 6 for **5/11** 6 for **6/11** 6 for **7/11**
6 for **8/11** 6 for **9/11** 6 for **10/9** 6 for **12/9**
6 for **14/9** 6 for **18/9** 6 for **19/9**

White Bath Sheets, 2/11 3/11 5/6 6 9 7/11 8/11 each.

Tyed Glass, Tea, Basin, Pantry, and Housemaids' Cloths—Usual price 6/9 7/11 per dozen.
Clearing at **4/11 5/11** " "



No. 511. Scroll and festoon border fruit cluster. **Superfine Quality Real Irish Hand-woven Double Damask**, woven by hand in **Hamptons' Factory at Lisburn, Ireland.**

Cloths.

Yds.	Usual price	Clearing at	Yds.	Usual price	Clearing at
2 by 2	16/9	12/9 each.	2½ by 3	35/9	31/9 each.
2 by 2½	22/9	18/9 "	2½ by 3½	45/-	41/- "
2½ by 2½	29/6	25/9 "	2½ by 4	52/6	48/9 "

Napkins, 27 in. by 27 in., Usual price 29/9, Clearing at **25/9** doz.



No. 604. Scroll and festoon border Bee and Fleur-de-Lys ground. **Extra Superfine Real Irish Hand-woven Double Damask**, woven by hand in **Hamptons' Factory, at Lisburn, Ireland.**

Cloths.

Yds.	Usual price	Clearing at	Yds.	Usual price	Clearing at
2 by 2	27/9	21/9 each.	2½ by 3	55/-	45/- each.
2 by 2½	34/9	28/9 "	2½ by 3½	65/-	56/9 "
2½ by 2½	45/-	35/9 "	2½ by 4	75/-	67/9 "

Napkins, 27 in. by 27 in. Usual price 45/-, Clearing at **37/9** doz.

LAMPS.—Standard, Table, Hanging, and Bracket.



Polished Brass Standard Lamp, fitted with Duplex Extinguisher Burner and Chimney, rising 7 feet high.

Usually 32/6
Clearing at **25/6**

Polished Brass, with Copper Mounts, **superior**, and fitted with Duplex Extinguisher Burner and Chimney, rising 7 feet high.

Usually 57/6
Clearing at **45/6**

Heavy Wrought Iron Lamp with Copper Mounts and fitted with Duplex Extinguisher Burner and Chimney, rising to 7 feet high.

Usually 16/6
Clearing at **11/6**

A Large Stock of very superior Standard Lamps in the latest designs and various coloured metals at greatly reduced prices to clear.

A great quantity of High-Class Table Lamps in Polished Brass, Antique Copper or Brass, Armour Bright, China and Brass, Oxydized Silver, and Electro-plated, at reduced prices which must clear them.

Hanging and Bracket Lamps. A large stock in Wrought Iron and Copper, Brass and Copper, Armour Bright Iron, Antique Copper or Brass, Hungarian China Brass Mounted, and Oxydized Silver all greatly reduced to clear.

GAS FITTINGS.

A large assortment of Gaselier Hall Lanterns, Brackets, and Accessories at less than half cost to clear.

ELECTRIC LIGHT FITTINGS.

A large stock of Pendants, Brackets, Table Standards, Bronzed Figures, Shades and Accessories, must be cleared at great reductions to make clearance in Showroom for alteration. All special bargains which cannot be repeated.

FANCY BRASS GOODS.

Clocks, Candlesticks, Candelabra, Inkstands, Letter, Music, and Paper Racks, Gongs on Stands and Brackets, Bells, Campanels, Musical Tubes, Cow Bells, Cake Stands, Kettles on Stands (tall and low), Jardinieres, Flower Bowls, etc. All greatly reduced to ensure a clearance.

Polished Brass Standard Lamp, fitted with heavy Balance Weight at base, and Duplex Extinguisher Burner and Chimney, rising to 7 feet high.

Usually 52/6
Clearing at **41/6**

GRATES, MANTEL REGISTERS. Dog Grates, Interior and Tile Cheeks and Hearths greatly **reduced to clear.**

CUTLERY. 36 doz. Table Knives, Xylonite Handles. Usually 13/6. Clearing at **9/6**
36 doz. Cheese Knives, Xylonite Handles. Usually 12/-.
Clearing at **8/6** Carvers and Steels to match.



Table Lamp, Wrought Iron, with Copper Mounts and fitted with Duplex Extinguisher Burner, 14 inches high to top of Burner. Usually 11/6
Clearing at **7/9**
Opalescent Globe for same, **2/-**



Brass Mounted Onyx Column Lamp, fitted with Duplex Extinguisher Burner and Chimney, 15 inches high to top of Burner. Usually 13/-
Clearing at **8/6**
Opal Globe for same, **1/-**

LOG BOXES.

Many other designs in Old Copper, Rough Bright Iron, Oxydized Silver, Old Brass and Inlaid Mahogany. Greatly reduced to clear.

COAL VASES, BOXES AND CABINETS.

All Black Wrought-Iron Cauldrons. Usually 4/6.

Japanese Art Colour Vases. Usually 5/6. Clearing at 4/-



Antique Copper Log Box, with Rough Bright Iron Mounts, sizes 22 in. long 15 in. depth, 16 in. extreme height. Usually 49/6. Clearing at 37/-

Black and Brass Coal Boxes, with Loose Lining. Usually 7/9.

All Brass or Copper Vases. Usually 18/6. Clearing at 13/6

A Manufacturer's Stock of Coal Boxes and Cabinets of superior finish, Inlaid Mahogany, Carved Panel Fronts in various Woods, with Antique Copper, Brass, or Rough Bright Iron Mounts. Also a large number of Coal Vases, in various Metals, all of this Season's design, all in good condition and will be sold under the original cost.



Antique Copper Vase, with Iron Mounts, loose Galvanized Iron Lining. Usually 21/- Clearing at 16/-

KERBS AND FENDERS.

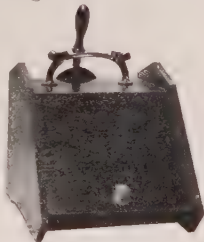
All Black Iron 2½ in. section Kerbs, in sizes every 3 in. from 3 ft. to 4 ft. by 12 in., both inside sizes. Usually 9/6. Clearing at 5/6

All Black 3 in. section good heavy Kerb, in sizes as above. Usually 11/6. Clearing at 9/6

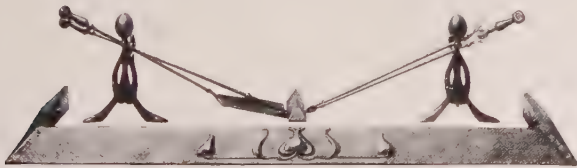
Black and Brass or Black and Copper, in sizes as above. Usually 12/6. Clearing at 8/-

Black Base with Brass Supports and Rail, in sizes as above. Usually 15/6. Clearing at 10/6

All Brass with Brass Ball Support and Rail, in sizes as above. Usually 17/6. Clearing at 11/6



Solid Oak Coal Box, with Bronzed Handle and Mounts, and Loose Galvanized Iron Lining. Usually 15/6. Clearing at 10/6 Mahogany or Walnut, 11/6



27 Antique Copper Kerb Suites, as design, Kerb sizes 48 in. by 12 in. inside. Usually 45/- Clearing at 31/3 complete. A large stock of superior Kerbs, in Polished Brass, Brass and Copper, Bright Iron, Oxydized Copper or Brass, and Oxydized Silver. All greatly reduced to clear.

FIRE IRON RESTS, in all Metals, greatly reduced.

All Black Rests. Usually 5/6. Clearing at 4/3

Black and Brass Rests. Usually 6/6. Clearing at 4/9

All Polished Brass. Usually 7/6. Clearing at 5/9

A large selection of superior Rests, in various Metals, all greatly reduced.

FIRE IRONS AND BRASSES.

All Black Sets, from 3/6 Black and Brass Sets, 4/3

All Brass Sets, from 5/6

A great variety of best quality Brasses and Fire Irons in various Metals, and Sets of Implements on Stands, at equally reduced prices.

FIRE GUARDS AND SCREENS.

A large stock in Polished Brass, Brass and Copper, Brass and Cathedral Glass, Wrought-Iron and Copper, Oxydized Brass, Copper or Silver. All greatly reduced to ensure a clearance.

High Class Table Glass Services, &c., AT CLEARANCE REDUCTIONS.

"The Osborne." 52 Pieces, 37/6

For 6 Persons.



97 Pieces, 68/6

For 12 Persons.

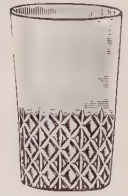


TABLE GLASS SERVICES, as the above illustration, most effective design in fine Cut Crystal Glass, clearing in Services for 6 persons, 52 pieces, 37/6, and for 12 persons, 97 pieces, 68/6. Details of pieces in each Service will be sent on application, separate pieces can also be had if desired. Exceptional Value.

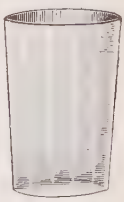
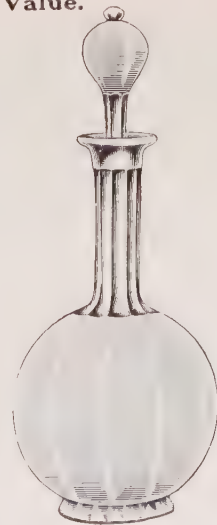
300 TABLE GLASS SERVICES. Upwards of 300 Services in quantities to dine 6, 8, 12, and 18 persons. Great Variety of designs in plain, engraved, and very finely Cut and Polished English Crystal Glass, also a number of most beautiful Services, absolutely the finest produced, will be cleared Regardless of Cost.

120 TABLE GLASS SERVICES. About 120 most useful Services for 6 persons, in bright Crystal Glass, as illustration, consisting of 46 pieces, 22/6. Details will be sent on application. Unique Value.

RARE BARGAINS IN GLASS.

Tumblers, Port, Sherry, Claret, Hock, Champagne, Soda Water Tumblers, Celery Glasses, Decanters, Spirit Bottles, Claret Jugs, Custard and Jelly Glasses, Glass Dishes, Cut Glass Bowls, Flower Vases, etc., etc.

1,000 Glass Jugs, Water Bottles, and Water Sets, various patterns, Greatly Reduced to Clear.

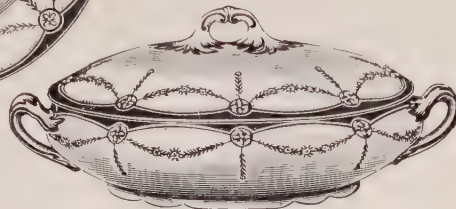


46 Pieces, 22/6

High-class Dinner Sets, &c. At Clearance Reductions.



HAMPTONS'
"ST. JAMES'S"
DINNER SET.



60 pieces, 26/9
70 " 36/9
98 " 52/6

150 DINNER SETS. As above illustration. Artistic in design, decorated in slate, blue and gold, also new green and gold, in most useful quantities, viz.; 60-piece sets, 26/9; 70-piece sets, 36/9; and 98-piece sets, 52/6. Full details of sets sent on application. **Rare Bargains.**

DINNER SETS. The whole of our enormous and valuable stock of Dinner Sets, which are made up in most useful quantities to dine 6, 8, 12, and 18 persons, have been **Greatly Reduced to clear.** These goods offer an opportunity to secure **better Values** than are ever obtainable elsewhere.

DINNER SETS FOR 6 PERSONS—

Usual price	...	...	25/6	33/9	42/-	63/-
Clearing at	...	...	18/9	25/6	31/-	48/9

DINNER SETS FOR 8 PERSONS—

Usual price	54/6	69/6	75/6	90/-	£5/19/-	£9/2/6
Clearing at	37/6	52/6	59/6	69/6	95/6	£6/17/9

DINNER SETS FOR 12 PERSONS—

Usual price	67/6	70/-	£6/18/-	£8/2/6	£17/5/-	£25/10/-
Clearing at	42/=	54/6	99/6	£6/6/=	£12	£18

DINNER SETS. Large number slightly defective will be cleared at **Half-price.** Short Sets, from 16/9 52 pieces.

1,200 AFTER-DINNER COFFEE CUPS AND SAUCERS. Various shapes and decorations. Some very choice designs. Will be cleared in lots of 6, 12, and 18. All at **Great Reductions.**

DESSERT SETS. 270 Dessert Sets for 6, 12, and 18 persons, in great variety of shapes and choicest decorations. Many splendid reproductions of the best old patterns. Being cleared at the following **heavy Reductions.**

Usual price	29/6	33/-	37/-	44/-	55/6	79/6	£5/18/-	£10/18/-
Clearing at	18/6	21/-	24/6	29/6	42/6	62/=	87/-	£8/10/=

DESSERT PLATES. 350 very choice Dessert Plates, various decorations, will be cleared in lots of 6 and 12. These make excellent presents and are **Unique in Value.**

During Sale a large number of useful lots of China and Glass will be cleared at **LESS THAN HALF-COST.**

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all

ORDERS BY POST

shall receive special attention, and best selections and values shall be sent.

High-class Breakfast and Tea Sets, &c.,

AT CLEARANCE REDUCTIONS.

For
6 Persons.

29 pieces
19/6



BREAKFAST SETS, as above illustration, fine **Staffordshire China**, tastefully decorated with coloured sprays of various flowers, clearing in sets for 6 persons, 29 pieces, 19/6. **Exceptional Value.**

BREAKFAST AND TEA SETS. The whole of these very fine stocks, consisting of a splendid variety of Tea and Breakfast Sets for 6 and 12 persons, have been **Greatly Reduced** to insure speedy clearance. Purchasers will find exceptional values in these high-class goods.

BREAKFAST SETS FOR 6 PERSONS—

Usual price	16/9	23/9	30/-	42/-	45/-	57/6	65/-	95/-
Clearing at	12/9	17/6	22/9	31/9	35/6	44/6	52/6	68/6

FOR 12 PERSONS—

Usual price	34/-	42/6	52/9	59/6	75/6	96/-	£6/12/6
Clearing at	26/9	32/=	37/6	43/9	57/6	77/6	95/6

TEA SETS FOR 12 PERSONS—

Usual price	16/6	21/-	27/6	29/6	36/9	43/-	72/-	£5/5/-
Clearing at	12/=	15/9	18/9	21/6	27/6	32/6	54/6	79/6

TEA CUPS AND SAUCERS. About 60 dozens choice Afternoon Tea Cups and Saucers will be cleared in lots of about 6 or 12. **Greatly Reduced.**

SPECIAL BARGAINS. Most suitable for presents, consisting of Afternoon Tea Sets on Trays, Coffee Sets on Trays, Morning Sets, Cheese Dishes, Luncheon Trays, etc. **Great Reductions.**

LOTS. A large number of useful lots of China and Glass will be cleared at **LESS THAN HALF COST.**

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all

ORDERS BY POST

shall receive special attention, and best selections and values shall be sent.

High-Class Toilet Table Sets, &c., at Clearance Reductions.

Hamptons'
"Berkeley"
Fine China,



Set of
9 Pieces,
8/9

50 TABLE SETS, as above illustration, in Fine China, decorated with pink roses and finished with the best gold.

Sets of 9 pieces, clearing at 8/9. Unique Value.

TOILET TABLE SETS. About 250 very choice China and Glass Toilet Table Sets, handsomely-cut glass and most tastefully decorated china, admirably suited for presents. Greatly reduced to clear.

Original Price 10/6 13/- 16/9 21/- 25/- 28/6 39/6 57/- 78/-
Sale Price 7/3 9/6 12/- 15/6 18/9 21/- 28/6 42/- 62/-

ORNAMENTAL CHINA. About £720 worth of exceptionally fine Ornamental China, by all the leading manufacturers, such as Minton, Wedgwood, Royal Worcester, Coalport, Royal Doulton, Royal Crown Derby, Bernard Moore, and others, will be greatly reduced.

HALF-PRICE. A large quantity of English White China and Fancy Glass will be cleared at Half-Price.

SPIRIT BOTTLES.

120 Fine Cut Crystal Spirit Bottles, as illustration, 3/9 each, 10/6 set of 3. Large number of others, finely cut.

Unique
Values.

TABLE GLASS SERVICES.

54 Pieces 39/6

Table Glass Services, as illustration, in fine Crystal, with very pretty etched design. Services for 6 persons, 54 pieces, 39/6. Detailed List of Pieces sent on application. This can be had in any quantity desired.

Exceptional Value.

LOTS. A large number of Useful Lots of Glass and China will be cleared during Sale AT LESS THAN HALF-COST.

In view of the fact that many of these are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders by Post shall receive special attention, and best selections and values shall be sent.

High-Class Toilet Sets At Clearance Reductions.

Hamptons'
"Hanover."

Single Set,
5 Pieces,

7/6

Double Set,
11 Pieces,

16/9



500 TOILET SETS. As above illustration. Excellent shape Adams' design, in dark blue on white ground.

Clearing in single sets, 5 pieces, 7/6. Double sets, 11 pieces, 16/9. The most admirable Set yet produced at that price.

TOILET SETS. Upwards of 2,000 Sets, single and double, in great variety of shapes and decorations to suit every style of furniture. Many most handsome china sets by the leading manufacturers will be cleared at a Great Sacrifice.

Usual Prices 14/6 19/6 22/6 37/6 49/6 54/- 62/- £6/6/-
Clearing at 10/6 13/6 16/9 25/- 32/- 37/6 49/6 95/-

TOILET SETS. About 120 Sample Sets, single and double, in a variety of shapes and decorations, will be sold during Sale at HALF-PRICE.

Hamptons'
"Melbourne."

Single Set,
5 Pieces,

14/9

Double Set,
11 Pieces,

32/6



180 TOILET SETS. As illustration. Decorated and enamelled green festoons and ribbons, with pink rosebuds, single sets, 5 pieces, 14/9. Double sets, 11 pieces, 32/6. Toilet pails, to match, 9/6. Small mouth jugs and basins, 4/11. Values that are unapproached elsewhere.

7 Bedroom Water Bottles and Glasses, various shapes and patterns, will be cleared at Greatly Reduced Prices.

LOTS.—A large number of useful lots of China and Glass will be cleared at LESS THAN HALF COST.

In view of the fact that many of these Toilet Sets, etc., are being Cleared at an actual sacrifice, Hampton & Sons desire to point out that it is impossible to send Sale Goods on approval, but all Orders by Post shall receive special attention, and best selections and values shall be sent.

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During this Sale **HAMPTON & SONS**
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at greatly reduced prices
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Owing to structural alterations, Hamptons will sell
during January, at greatly reduced prices, the whole
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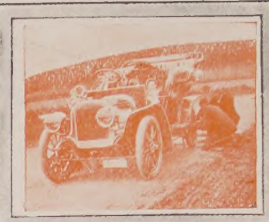
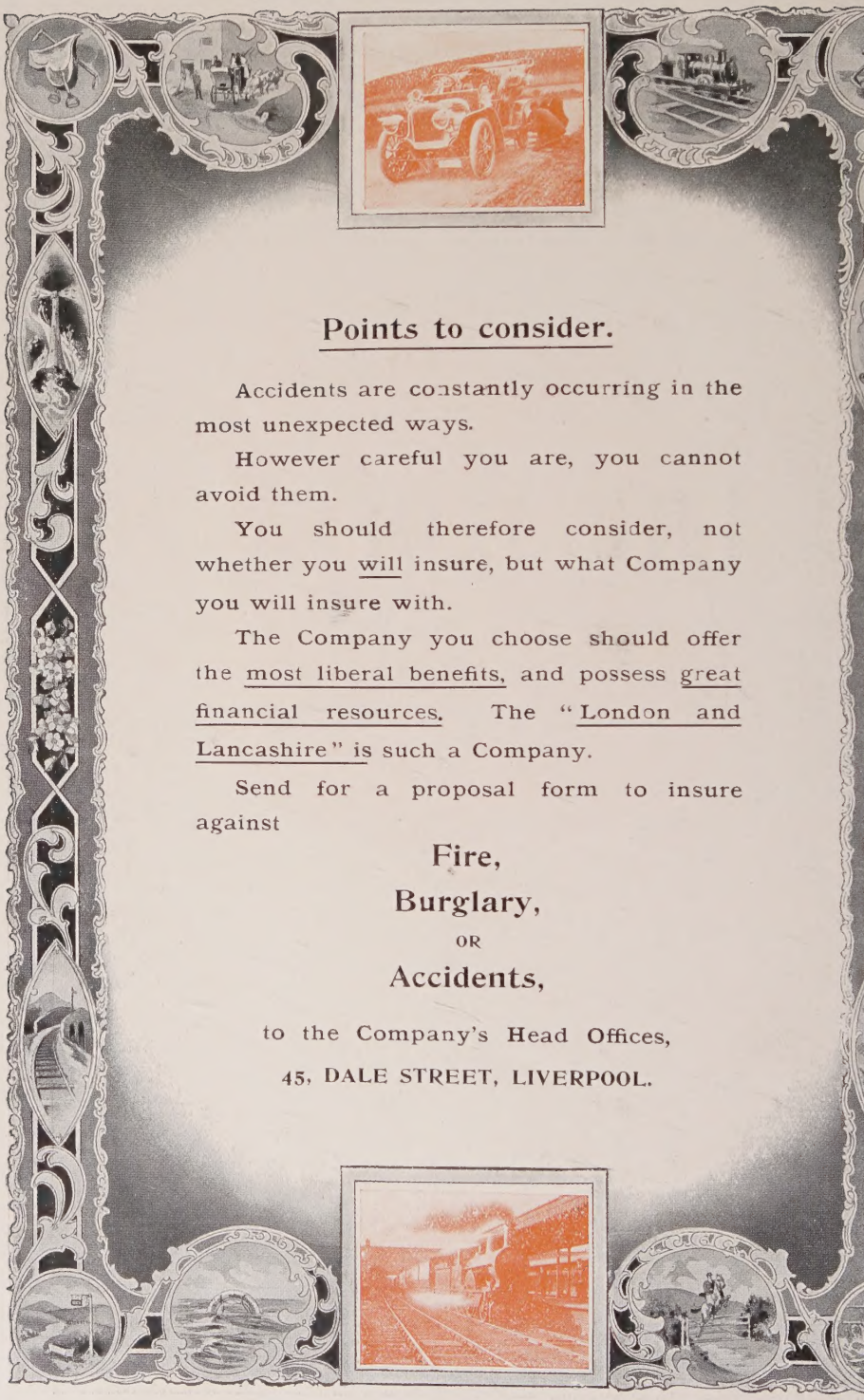
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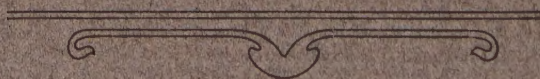
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